Surrealism:
New Worlds

Surrealism:
New Worlds

Surrealism:
New Worlds

Mary Ann Caws

Weinstein Gallery

This book has been published on the occasion of the exhibition
Surrealism: New Worlds.

Weinstein Gallery, San Francisco
December 10, 2011–January 28, 2012

Weinstein Gallery
383 Geary Street
San Francisco, California 94102
www.weinstein.com

© 2011 Weinstein Gallery, San Francisco
Essay © 2011 Mary Ann Caws
Additional credits found on page 152 of this volume.

Publication directed and edited by Jasmine Moorhead
Production by Jasmine Moorhead and Nicholas Pishvanov
Photography by Nicholas Pishvanov
Research and additional writing by Jasmine Moorhead, Kendy Genovese,
Melanie Cameron, and Travis Wilson
Provenance research by Melanie Cameron

Designed by Linda Corwin, Avantgraphics

Text set in Chapparal Pro
Printed by California Lithographers, Concord, California
Printed in the United States of America

Front cover: YVES TANGUY, *Second Message III*, 1930, Oil on canvas, 25⅛ x 28¾ inches
Back cover: Yves Tanguy and Enrico Donati, Woodbury, Connecticut, c. 1947

FOREWORD

Rowland Weinstein

"Leave everything. Leave Dada. Leave your wife. Leave your mistress. Leave your hopes and fears. Leave your children in the woods. Leave the substance for the shadow. Leave your easy life, leave what you are given for the future. Set off on the roads."—André Breton

In the aftermath of World War I, a group of writers and artists led by André Breton formed a new movement they called surrealism—beyond the real—a name coined by one of the group's heroes, the poet Guillaume Apollinaire. The world was in crisis then, characterized by political unrest, economic distress, and uncertainty for the future following the horrific destruction of both lives and order during the war. Armed with the irrational and committed to the unconventional, this group mounted a revolution of consciousness to find and redefine meaning in this new world. Surrealism would last for more than four decades and be the last formal and cohesive movement in modern art whose undeniable influence would permeate every art movement that has come since.

In the mid-1920s a core group of participants of surrealism began meeting in Paris. These early surrealists included Max Ernst, André Masson, and Yves Tanguy, each of whom had experienced the war firsthand (though be it on opposing sides). Roused by their experiences, this initial group prized the imagination above all and sought to unlock and explore the human psyche with various automatic techniques and Freudian theory. They absorbed the Dada "anti-art" of Marcel Duchamp, as well as the "assassination of painting" advocated by Joan Miró. They studied the writings of Jarry, Rimbaud, and Lautréamont. They embraced the insane and the occult and devoted study to both mythology and ethnology. Much of this was set down in Breton's influential 1924 *Manifesto of Surrealism*.

"Dear Imagination, what I love most about you is that you are unforgiving. . . the word freedom alone is all that still exalts me." —André Breton

By the time Breton wrote the *Second Manifesto of Surrealism* in 1930, surrealism had become an international contagion that had spread across Europe and the Atlantic. Over the coming decade, artists flocked from across the world and the Parisian circle grew to include Victor Brauner, Salvador Dalí, Oscar Domínguez, Marcel Jean, Kurt Seligmann, Wolfgang Paalen, Roberto Matta, and Gordon Onslow Ford. Also, making the pilgrimage to Paris and participating in the major surrealist exhibitions (in Paris, New York, and London) were Alexander Calder,

Leonor Fini, Leonora Carrington, and Stella Snead. If Freud had fueled the first generation of artists, the second was empowered by the collective unconscious of Jung and the mathematical theories of Ouspensky. They expanded the surrealist lexicon to include new automatic techniques: *fumage, decalcomania, grattage*, and *coulage*. Surrealism had come of age as the world once again stood on the brink of a second world war.

Between 1939 and 1941, many of the giants of European surrealism were forced to decamp to the United States to escape the impending fascist war. The arrival of the surrealists was not the Americans' first exposure to surrealist art. The Wadsworth Atheneum held an exhibition in 1931; the art dealer Julien Levy mounted *Surrealisme* in 1932, and a major show took place at the Museum of Modern Art in 1936. These exhibitions had already paved the way.

In 1941, Gordon Onslow Ford gave the first series of lectures on surrealism at the New School for Social Research. The audience is said to have included William Baziotes, David Hare, Arshile Gorky, Mark Rothko, Robert Motherwell, and Jackson Pollock. Jimmy Ernst, who also attended the lecture recounted, "To some of us, it seemed to say for the first time, 'Why not?' rather than, 'It must be.' . . . We were not getting the 'last word from Europe' but rather the possibility for a future horizon that implied individualism. At some point, it was tacitly understood, we would be going our own ways."

It was only when the émigrés arrived in the U.S. that the true impact of the intermingling of artists, ideas, and cultures could be fully appreciated. Matta set up a workshop to teach surrealist automatic techniques to the young Americans. His students included Baziotes, Pollock, Gorky, and Kamrowski. David Hare hosted Matta and Onslow Ford in his Connecticut home for the summer. Tanguy, Masson, and Seligmann would settle here, too, not far from their friend Alexander Calder. Duchamp would embrace a young Enrico Donati in a lifelong friendship. Donati would befriend Victor Brauner, still in Europe, and persuade Julien Levy to give Brauner his first exhibition in the States. Likewise, the works of Fini, still in Europe (Monte Carlo) and Carrington, living in Mexico, would be shown at Peggy Guggenheim's Art of This Century gallery. Pierre Matisse would receive a smuggled embassy package containing the 23 small gouaches known as the *Constellations*, created by Joan Miró in hiding in Mallorca and now allowed to shine brightly in New York City.

Not only would this displacement have a profound impact on a new generation of American art, it would likewise have transformative effects on the émigrés themselves, whose reaction to their new environment—the landscape and lore of the new worlds—would result in some of the strongest and most groundbreaking work of their careers.

Weinstein Gallery has for a decade devoted itself to this rich period of art history and its untold stories. We are pleased now to present this comprehensive survey of the movement as a whole, from its European beginnings to its American expansion, and back again. The entire exhibition is a map—of ideas, of people, and of forms—which helps to explain an historical period of extreme searching and finding. One should not cut short surrealism's impact. It is found today, wherever one is searching for a different way through. One thinks, perhaps, of Europe between the wars, or America in 1945, or, most relevantly, of today.

SURREALISM: NEW WORLDS

Mary Ann Caws

"Make it new." The theme of the avant-garde was always just that. . . to surprise, to astonish, to make strange. We recognize the phrase, of course, from Diaghilev's shout out in his own time, but it lasts. Make it strange, make it new, make it other. Well, surrealism did that, was all that. And more.

Strange enough surrealism was, as it was set up in the early 1920s in Paris, after the Dada explosion, by André Breton and his pals Louis Aragon, Robert Desnos, Paul Eluard, and the rest of the surrealist gang. Its manifestos and manifestations, verbal, visual, and performative, as well as physical, were explosive in themselves, beyond the techniques of automatic writing, sleep trances, group truth sessions that informed the movement in the early years of the century. After the excitement of the journal *La Révolution Surréaliste* from 1924–29, and the revolution of even that title into *Le Surréalisme au Service de la Révolution* from 1933–39, during the movement's (and André Breton's) temporary engagement with communism (Eluard and Aragon remained so engaged), the surrealist movement remained very much alive.

When, during the occupation of France, many of the surrealists went into exile—between the years 1939–45, and into what was for them a new world far from war-torn Europe, the experience was more fruitful than anything previously imaginable.[1] This time, the explosion of sensibilities had a special aura to it, both new and particularly strange. Surrealism reencountered a revolutionary aspect, of which this remarkable exhibition is a manifestation, another sort of new world manifesto in visual terms.[2]

You can feel it already with the first piece, Baziotes's *The Butterflies of Leonardo da Vinci* of 1942 (p. 15). The brilliance of the colors spreads out over everything gloriously—the blues of Gothic cathedral windows. Tendrils stretch out, and in their wide reach you can touch the fuzz on the wings. Ribbons of celebration, feelers reaching over the surface. . . The butterfly, central to the work, so loudly present that you can sense the vibration, may indeed last only a short time, but how bright the moment!

Of course, the big question is always how to speak of surrealism in the old or new senses, the old world or the new, illustrated by Victor Brauner's *La Question* of 1963 (p. 21), ghostly, haunted, with a disappearing pair of legs on the right, and the focus on a gaping mouth, open to ask. We are still asking—and how marvelous that is, in the sense of the surrealist marvelous—that toward which its entire hope and struggle were aimed.

But the importance of this show is what carries over

N° 1 — Première année 1er Décembre 1924

LA RÉVOLUTION SURRÉALISTE

IL FAUT AJOUTER À UNE NOUVELLE DÉCLARATION DES DROITS DE L'HOMME

SOMMAIRE

Dépositaire général : Librairie GALLIMARD

First issue of the original surrealist journal *La Révolution Surréaliste*, December 1924, published by André Breton, and featuring art by Giorgio de Chirico, Max Ernst, André Masson, and Man Ray.

from the European excitement of the early surrealists—manifestos and all that—to the arrival and different manifestations of the surrealist enthusiasm in the very New World. Make it new this time, and not at all a remake but a still-excited-make—looking at the wondrous items in this exhibition creates a newness for us all. They came, they saw, they—in a way—conquered.

Now, had we to characterize surrealism in its new worldliness, we might well speak of its spaciousness, its inventiveness, and its mystery. That's it, both enigmatic and reaching out. To start off, just look at the reach of the thing! In this imagination and its rendering, there is speed and stretch: David Hare's *Man Running* of 1954 (p. 89) leaps across the block, and is running so hard his head is tiny. Surrealism at home or in exile is less about thinking in the traditional sense than about feeling, being, living.

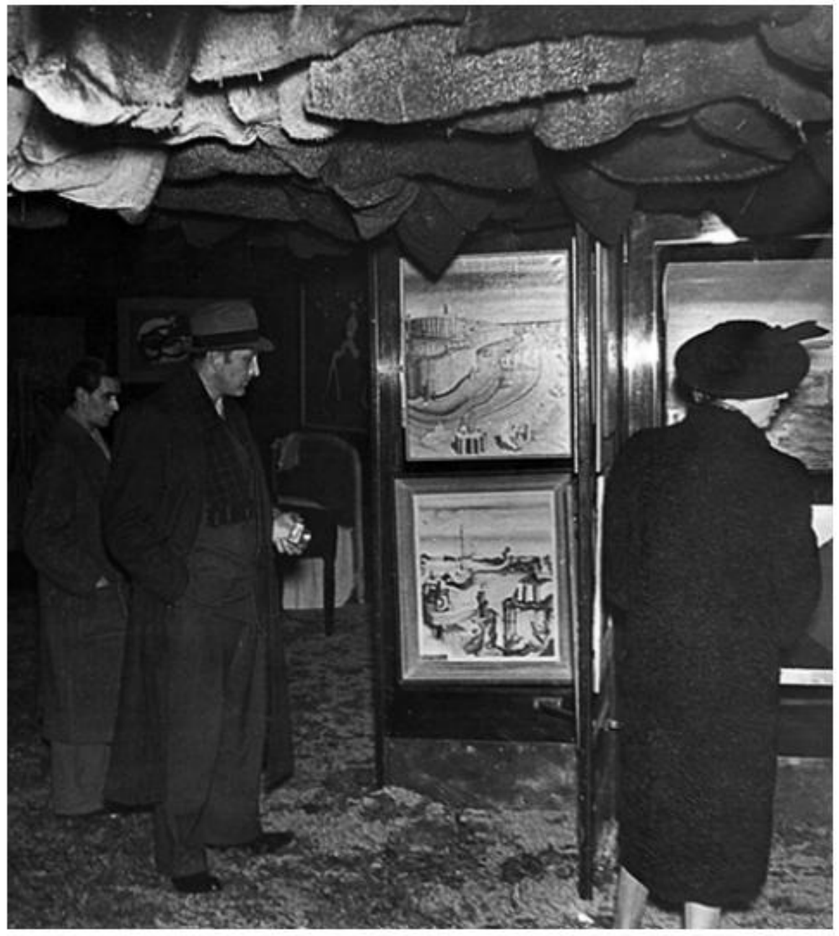
Calder's mobile constructions, those glorious concoctions, float above our heads, in their soaring primary colors: blues and yellow (see his *Plutôt jaune* of 1965, p. 23). All the signs are here with us: Gordon Onslow Ford's *The Signpost* of 1947 (p. 122) points its arrows, tracks its paths, accommodates its dashes, swerves, and crossings. You feel you are going somewhere, accompanied, and it little matters where or with whom: it feels adventuresome.

Complications run riot. One of the intriguing parts of the compositions of Joan Miró is that strange sense of incompletion: we want to know more. Think of his *Deux personnages en méditation* of 1937 (p. 111): what are they mediating upon, and how do the facing images work with or then against each other? And then, in his compositions for plates and "anti-plates" in their flatness and refusal of flatness, we are fascinated, as if again there were two personalities or attitudes confronting each other. In his *Plat personnages bleu et jaune* of 1956 (p. 115), and his *Antiplat* of the same year (p. 114), the faces, however comic, and the colors, however bright, the scribbles and spirals, the space we are given to breathe in, looking up at that sky with the inscriptions in blue and yellow—all of it is convincing and

somehow bewildering. *Ubu Roi* of 1953–54 (p. 113), that character from the fifteen-year-old Alfred Jarry based on his high school teacher, has left his mark here, in the riot of mockery, like a children's birthday party. Here or just about anywhere in these works, large or smaller. They feel as if they matter.

As for the enigma, no painter better incarnates the feeling of it than the very great Roberto Echaurren Matta, who is splendidly represented by his *Black Mirror* of 1947 (p. 105). This major painting incarnates both that mysteriousness and that enigma. The spear shapes we recognize from so many other Mattas (I am thinking of his very grand *Être Avec* of 1946, in the Metropolitan Museum of New York) trace their way across the canvas. On the left, the figure in armor lets the air through, and facing it, the figure seated at a table has covered eyes, mouth breastplate, and the confrontation has an historic weight to it, despite the transparent atmosphere, all in blues and grays. I am reminded of Chris Marker's film *La Jetée* by the scenic importance of it. As Martica Sawin reminds us, Matta "wanted to create a splinter group for the surrealists in exile to rival Breton's stranglehold on the movement. With Baziotes and Robert Motherwell, Jackson Pollock, Peter Busa, and Kamrowski would gather in Matta's studio to practice automatic drawing."[3]

She quotes Kamrowski as remembering how "Matta was trying to project certain ideas, to get people to visualize time, to develop some sort of symbol, and, as you drew automatically, to see what would be a common connector."[4] I will always remember what André Breton said of Enrico Donati: "J'aime les toiles de Donati comme j'aime les nuits de mai" (I love Donati's works the way I love May nights), and



View inside the *International Surrealist Exhibition*, Paris, 1938.

he found the artist deeply surrealist in the field he defined as surrealist. How amazingly, the mystery hovers over the lives as over the works. Brauner predicting the loss of one of his eyes in a struggle, Donati placing a pair of glass eyes in a bronze *Fist* in 1947 (p. 51)—reminiscent of the First Nation or Northwest American Indian totem poles with their staring eyes. More eyes: we shudder at the depiction of the *Evil Eye* in 1946 (p. 53). Here, a dread spreading out of red wires exudes from the bottom: so, sight connects to everything. All very mysterious, these connections, that are, precisely,

Clockwise from top left: Yves Tanguy, Kay Sage, Maria Martins, Enrico Donati, Frederick Kiesler, and Marcel Duchamp, at the home of Tanguy and Sage, Woodbury, Connecticut, c. 1947.

not spelled out. Surrealist imagination can move anywhere at all. Donati's *Menagerie* of 1946 (p. 43), with its violent colors and figures at once explicable and unknowledgeable, stands as the icon of this latterday surrealism, no less.

Donati, marvelously, is the person who collaborated with Marcel Duchamp in the comic commandment of *Prière de Toucher,* or *Please Touch* (p. 55), the construction of a pink foam breast, nipple and all, desirous of what is ordinarily conceived as a forbidden action, especially when placed on a rare book cover, the catalogue for the 1947 exhibition, *Le Surréalisme en 1947*. The joke goes beyond irony.

As for collaboration in the good sense of the term, the *Collaborative Painting* construction made sometime between 1940 and 1941 by Kamrowski, Baziotes, and Pollock, in one evening at Kamrowski's studio (p. 99), exemplifies just that. Only this example remains from their collaboration, and the art historian Martica Sawin points out that "the one that was saved has come to be regarded over the years as an embryonic symbol of the soon to emerge Abstract Expressionism and a forerunner of the free-wheeling dripped paintings Pollock was to do in the later 1940's."[5] The upright ovals with their gilded outlines have the feeling of some weighty message to be communicated. There is definitely a great deal of communication here between artist and observer, as well as between these images, figured in Stella Snead's delightful *Crisis Birds* of 1950 (p. 139) on their lofty branches, like some oriental picture of feathered beings gathering for a conference.

Conference! Leonora Carrington's *Evening Conference* of 1949 (p. 27) summons several grave figures, four tall, white, and looming, one on the right towering above a kind of mascot cock. They are assembled around a table as a sort of altar with a gryphon, head exploding in reds and oranges, as for a sacrifice. We sense an odd instant recognition of those figures—in the particular elegance of the black-robed one with its extended short arms, staring white eyes, and its high-perched hat, coming into your dreams like a model with one leg advancing just in front of the other. This is an extraordinary picture, as if we had encountered these images from before, somewhere.

Nothing is ever unextraordinary about Salvador Dalí, neither in his writings (all in their strangely-spelled French) or in his images, many so familiar they are clichés of the first order. But in his *Eléphant et Obélisque* of 1955 (p. 33),

the puns in the monumental obelisk atop the elephant's galumphing gait seem to scream at you in their awfulness: "Le Coeur de tes amis," the heart playing against the chorus or "Choeur," and so on, marked with his DaliGala sign and its crown. The height of the elephant's legs is stressed by its outline in gold, while the monument to the offering of the heart of your friends is in copper ("cuivre") and so on, with gold and copper contrasted, and the very monument deteriorating.

Leonor Fini was a new world unto herself. As she said to Peter Webb: "I disliked the deference with which everyone treated Breton. I hated his misogyny. I felt that I was just as good as the men. I preferred to walk alone."[6] Nowhere can one see so many works by Leonor Fini, of an amazing and continual inventiveness, to such an extent that her unusualness outlasts her life by far. In *L'entracte de l'apothéose* of 1938–39 (p. 71), a lovely lady in full color makes a complete contrast with the three surrounding white-robed ghostly ladies with elderly masks who are haunting the scene, as prophecy, warning, and a kind of future truth. She is glancing at us, discarding her wigs, lifting her leg, escaping her long red socks, at the very height of flirtation.

What has lasted in my imagination of her innumerable works, instantly recognizable, is their (if I may say) feminine sensitivity, erotic over as well as undertones—often tinged with cruelty—and her own beauty and vitalizing wit. Her *Corset Chair* (p. 73), exhibited at Leo Castelli's gallery in 1939, constructed of ebony and mother-of-pearl in a wrought-iron framework, seems, despite its materials, to be composed of all furbelows and ribbons and delicacy, separating at leg height like spread thighs, holding in and holding out, is as funny as it is novel. Inventiveness is everywhere, and

Leonor Fini, 1936.

spreads out in a kind of elegance of elaboration.

Yves Tanguy's representations are unforgettable in their deliberate divisions between upper and lower. In these paintings, we have the space we need. Look at the emptiness all around, with the small figures floating in the sky as if they were hoping to see something or other, and nestling below, playful, like worms. In his *Untitled* image of

1938 (p. 147), the canvas is, as usual, divided in two parts, with the lower mostly grey like a sandy semi-deserted beach—here, however, with slight pink tinges, and the upper part all in pink and yellow, like a fragile sunset. Below, the scattered figures, each with its shadow, have a mystery to them which is somehow repeated in the celestial overhead, where the figures are frail white outlines. In an intermediate strip between sand and sky, the figures have a faint white trace, threads connecting the regions. The work is far more nuanced than is often the case with Tanguy, where the figures huddle below and the celestial upper region recedes into infinity. Here, progression and recession, shadows and light are intermingled. Space stretches out, and yet makes room for whatever conceptions the observer might want to add.

There has been a flurry of speculation about the ways in which Tanguy and his wife, Kay Sage, the painter of strong and mysterious architectural constructions, somehow influenced each other during the years of their life in Woodbury, Connecticut, in a home where the surrealists in exile often gathered, where Tanguy made jokes and drank, and Marcel Duchamp was a frequent visitor.[7] This particular work seems to me a good example of the mysterious presence of one painter somehow sharing in the work of the other, consciously or not.

The way in which Tanguy's horizons stretch out in all his works—see *Second Message III* of 1930 (p. 141), where the proliferation of under and overwater shapes from

Yves Tanguy painting in his studio.

fish and worms to birds demonstrate the interference of ocean and sky—and the openness of Jimmy Ernst's *The Window* of 1949 (p. 60) with its multilayered surface and depths are, it seems to me, emblematic of the way in which surrealism in its (and still our) new world extends beyond itself. Surrealism always was the encounter, in the outside world, of an answer to a question you did not know you had, as André Breton defined "objective chance" or the surprising encounter. Brauner's open-mouthed figure in query stands as an image of just this question and quest.

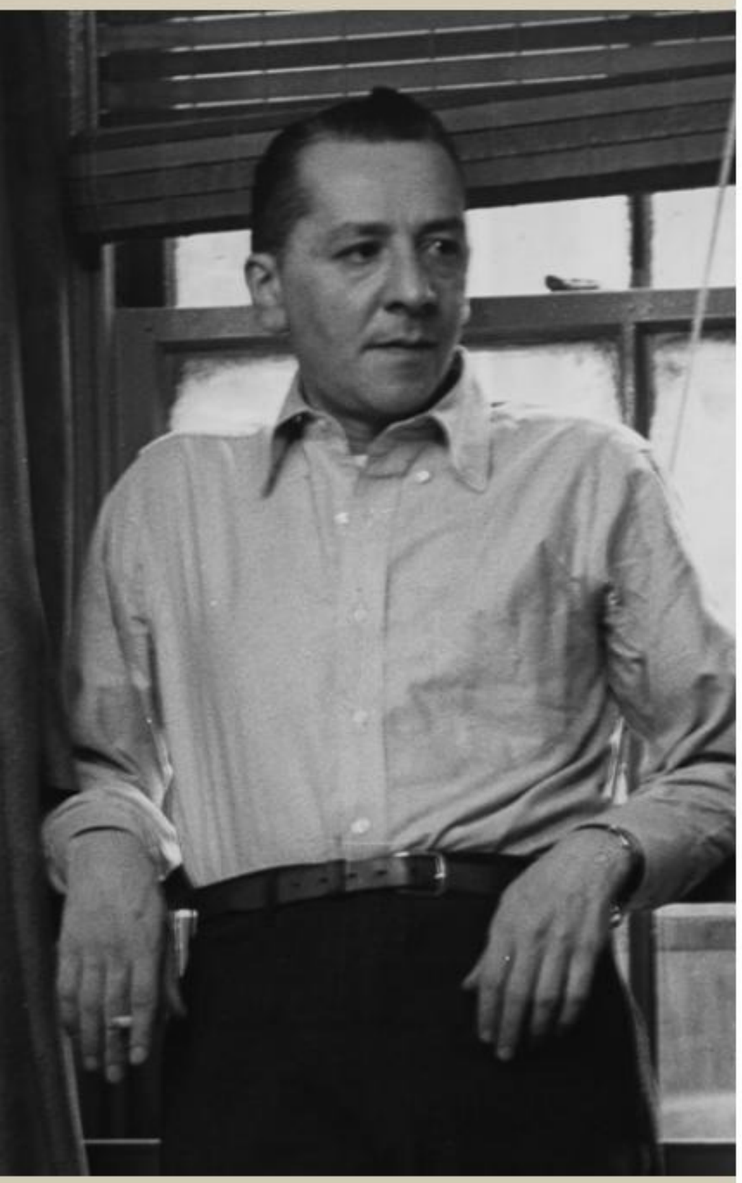
1. For the best and most detailed discussion of this development, see Martica Sawin, *Surrealism in Exile and the Beginning of the New York School* (Cambridge, Mass: MIT Press, 1995).
2. For a survey of manifestos, see Mary Ann Caws, ed., *Manifesto: A Century of Isms* (Omaha: University of Nebraska Press, 2003).
3. Martica Sawin, *Gerome Kamrowski, Vol. I: 1940–1965: Abstract Surrealism into Abstract Expressionism* (San Francisco: Weinstein Gallery, 2005), p. 5.
4. Ibid, p. 4.
5. Ibid.
6. Webb, *Leonor Fini: Une Grande Curiosité* (San Francisco: Weinstein Gallery), p. 6.
7. See my blog, *New York, Provence, Poetry* of Sunday, August 28, 2011. blog.maryanncaws.com

THE ARTISTS

William Baziotes
Victor Brauner
Alexander Calder
Leonora Carrington
Salvador Dalí
Oscar Domínguez
Enrico Donati
Marcel Duchamp
Max Ernst
Jimmy Ernst
Leonor Fini
David Hare
Marcel Jean
Gerome Kamrowski
André Masson
Roberto Matta
Joan Miró
Gordon Onslow Ford
Wolfgang Paalen
Kurt Seligmann
Stella Snead
Yves Tanguy

THE PLATES

WILLIAM BAZIOTES



This painting, arguably one of the most important of Baziotes's career, was first shown at the groundbreaking, scandalous *First Papers of Surrealism* exhibition organized by André Breton and designed by Marcel Duchamp in 1942. In her 1995 book *Surrealism in Exile*, art historian Martica Sawin describes that, "Perhaps the most interesting American inclusion was Baziotes's *The Butterflies of Leonardo da Vinci*, a painting in which he explored space through multiple linear perspectives that appear to have been inspired by Matta's drawings." Metaphorically, Baziotes captures the quick, electric life force breaking through the dense, clouded skies, perhaps symbolizing the youth of American art emerging through the pallor of the war in Europe. Not surprisingly, later Baziotes, along with Gerome Kamrowski and Jimmy Ernst, became an important transition figure between surrealism and its American-born outgrowth, abstract expressionism.

The Butterflies of Leonardo da Vinci
1942
Oil on canvas
19 x 23 inches

Exhibited:

First Papers of Surrealism, Whitelaw Reid Mansion, New York, 1942.

Abstract Expressionism: The Formative Years, New York, Whitney Museum of American Art, October–December 1978; traveled to Herbert F. Johnson Museum of Art, Cornell University, New York; Seibu Museum of Art, Tokyo, Japan.

The Surrealist Vision: Europe and the Americas, Bruce Museum of Arts and Science, Greenwich, Conn., January–April 1998.

William Baziotes: Paintings and Drawings, 1934–1962, Peggy Guggenheim Collection, Venice, September 2004–January 2005.

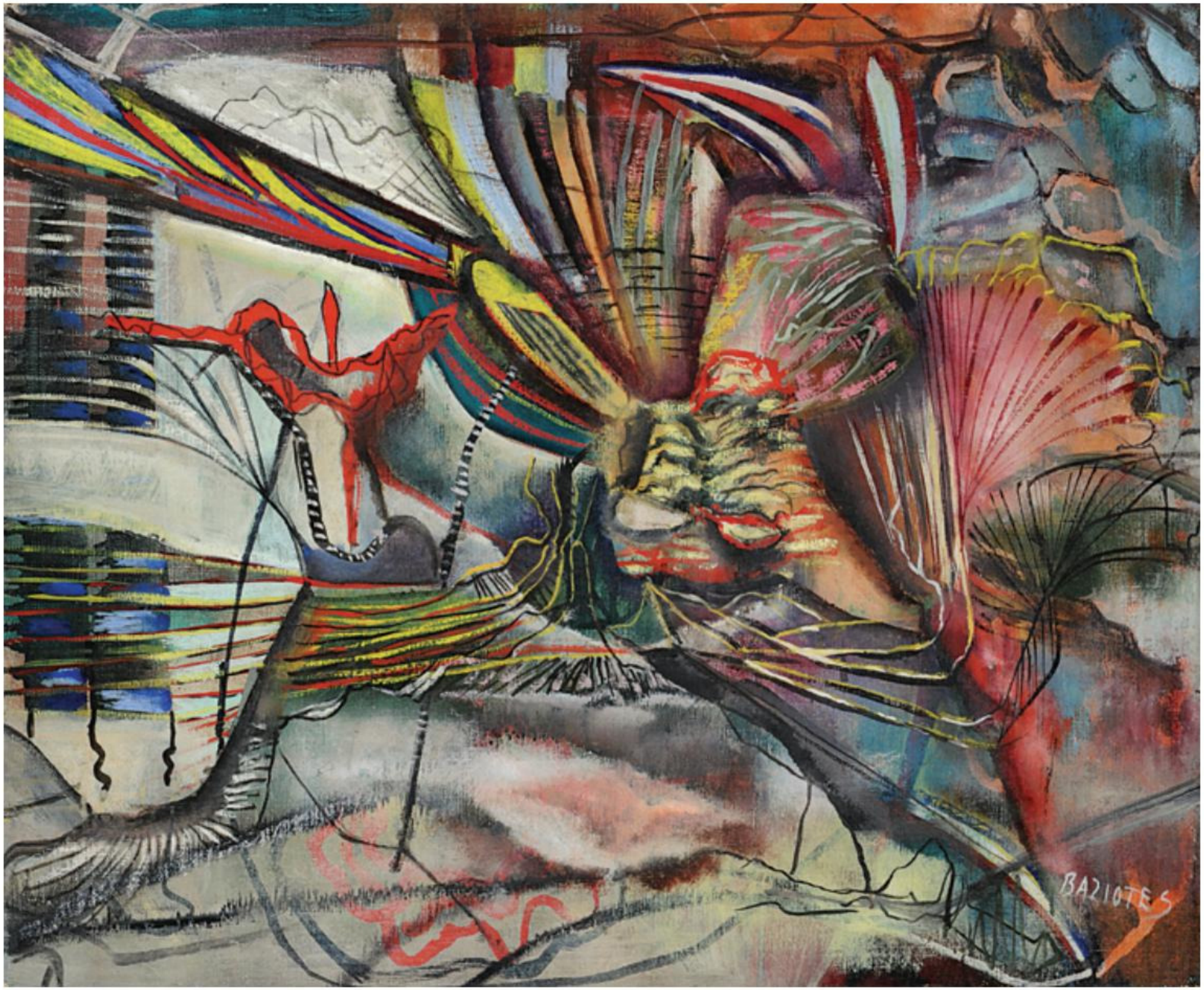
Literature:

Robert Carleton Hobbs and Gail Levin. *Abstract Expressionism: The Formative Years*. New York: Whitney Museum of American Art, 1978.

Martha Zoubek, ed. *The Surrealist Vision: Europe and the Americas*. Greenwich, Conn.: Bruce Museum of Arts and Science, 1998.

Elizabeth A. T. Smith et al. *Matta in America: Paintings and Drawings of the 1940's*. Chicago: Museum of Contemporary Art, 2001.

Martica Sawin. *Surrealism in Exile and the Beginning of the New York School*. Cambridge, Mass.: MIT Press, 1995.


BAZIOTES

VICTOR BRAUNER

"I had a very, very close friend of mine and he was Victor Brauner the painter in Paris. . . . I adore Brauner. I have a Brauner in my kitchen that's divine called *À l'Ami*, "To the Friend." He made it for me because I went to Paris. . . I went to Paris and I saw Victor. So, Victor, I said, would you like to have a show in New York? Certainly. So the first thing that happened to me was Julien Levy. He is the typical guy to give a show to Victor. So I came to America with ten paintings of Victor. All done with wax. The one I have here is a candle wax, too. And the one I have at home, they're all done with wax. And so I brought them to Julien—ten of them. I knew Julien pretty well so I could bring it up. I said Julien, would you like to give him a show. . . I had to call Breton. I had to call Duchamp. I had to call everybody to get to Levy to tell him I said this is a great guy. . . [Victor] wrote me the most beautiful, beautiful letter. So thankful, so wonderful."

—Enrico Donati, interview with curator Ann Temkin, 1997

À L'Ami
1949
Encaustic on card
8½ x 6¼ inches

Provenance:
Enrico Donati

"With Brauner, the imagination is unleashed with brutal force, scorching and wrenching the very dies through which surrealism is sometimes tempted to thread it, but for systematic reasons that are in fact perfectly permissible. The great cauldron rumbles far away in its immemorial night and at each stroke of the gong—which is really its lid rattling—there slip through the narrow gap all manner of dubious beings and things which spread through the mental landscape. Cat's brain, peacock's feathers, cabbage stumps, eggshells, agate, wolf's scruple are closely united to spinning-top, bathing-hut, glass eyes, coat-stand, box of matches, diving-suit, all components of an utterly scabrous modernity that together make up a substance emanating genuinely from the collective unconscious."

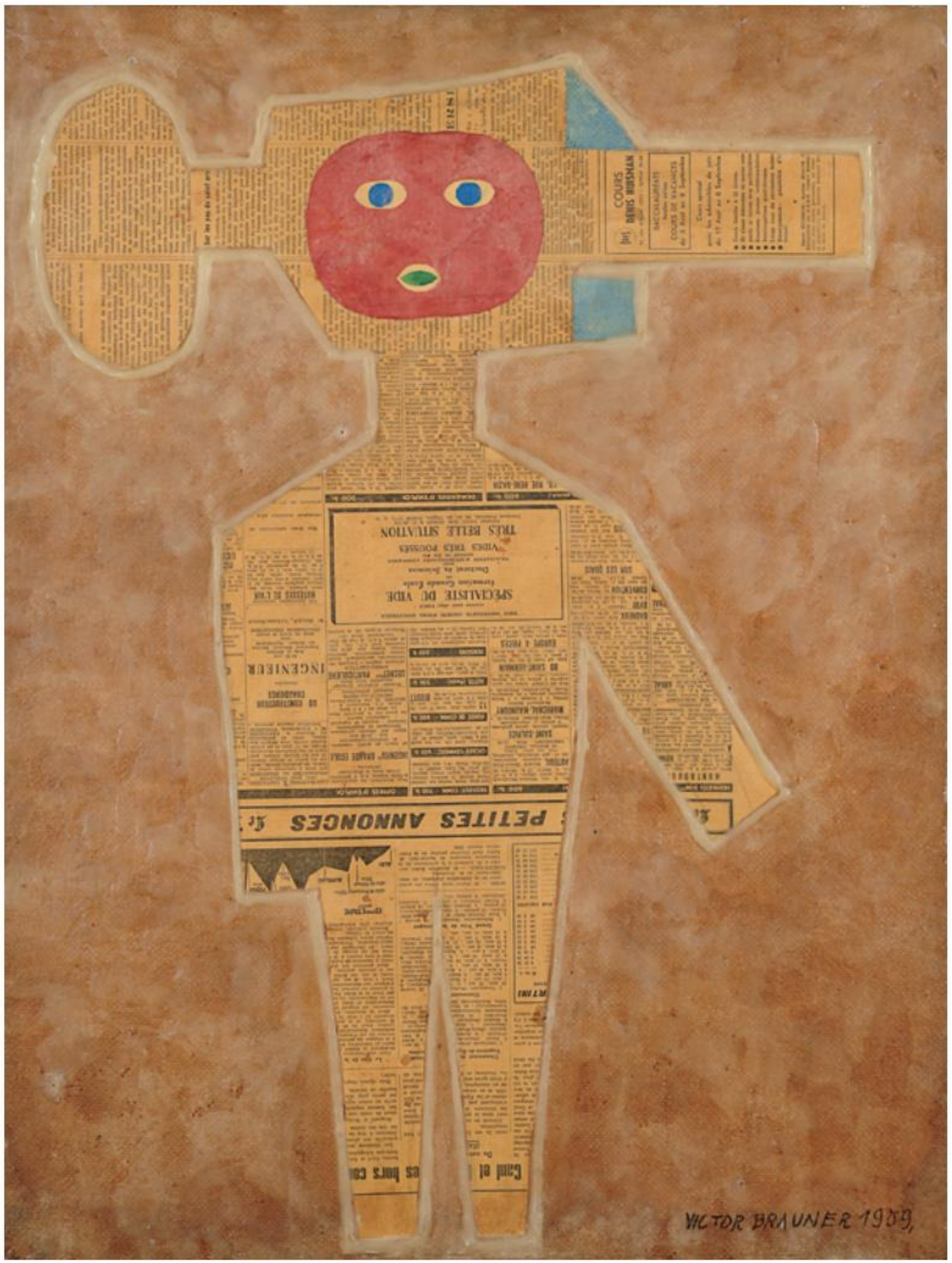
—André Breton, "White Rose Bunch," 1934

Le Spécialiste du vide–
Petites annoncés

1959
Oil, newspaper, and wax collage on paper
25¾ x 19¾ inches

Provenance:
Alexander Iolas Gallery, New York
Bodley Gallery, New York
Georgie Duffee, New York

Exhibited:
Victor Brauner, Bodley Gallery, New York, 1961.
Surrealism and Its Affinity,
High Museum of Art, Atlanta, 1984.


COURS
DENIS HURSMAN
SPECIALISTE DU VIDE
TRES BELLE SITUATION
PETITES ANNONCES
VICTOR BRAUNER 1959,

Clairenrico
1948
Watercolor and pencil on paper
4½ x 4 inches

Provenance:
Enrico Donati

La Question
1963
Oil on canvas
23¾ x 28¾ inches

Provenance:
Galerie Alexander Iolas, Paris

Exhibited:
Surrealism in Art,
M. Knoedler & Co., Inc.,
New York, 1975.

ALEXANDER CALDER

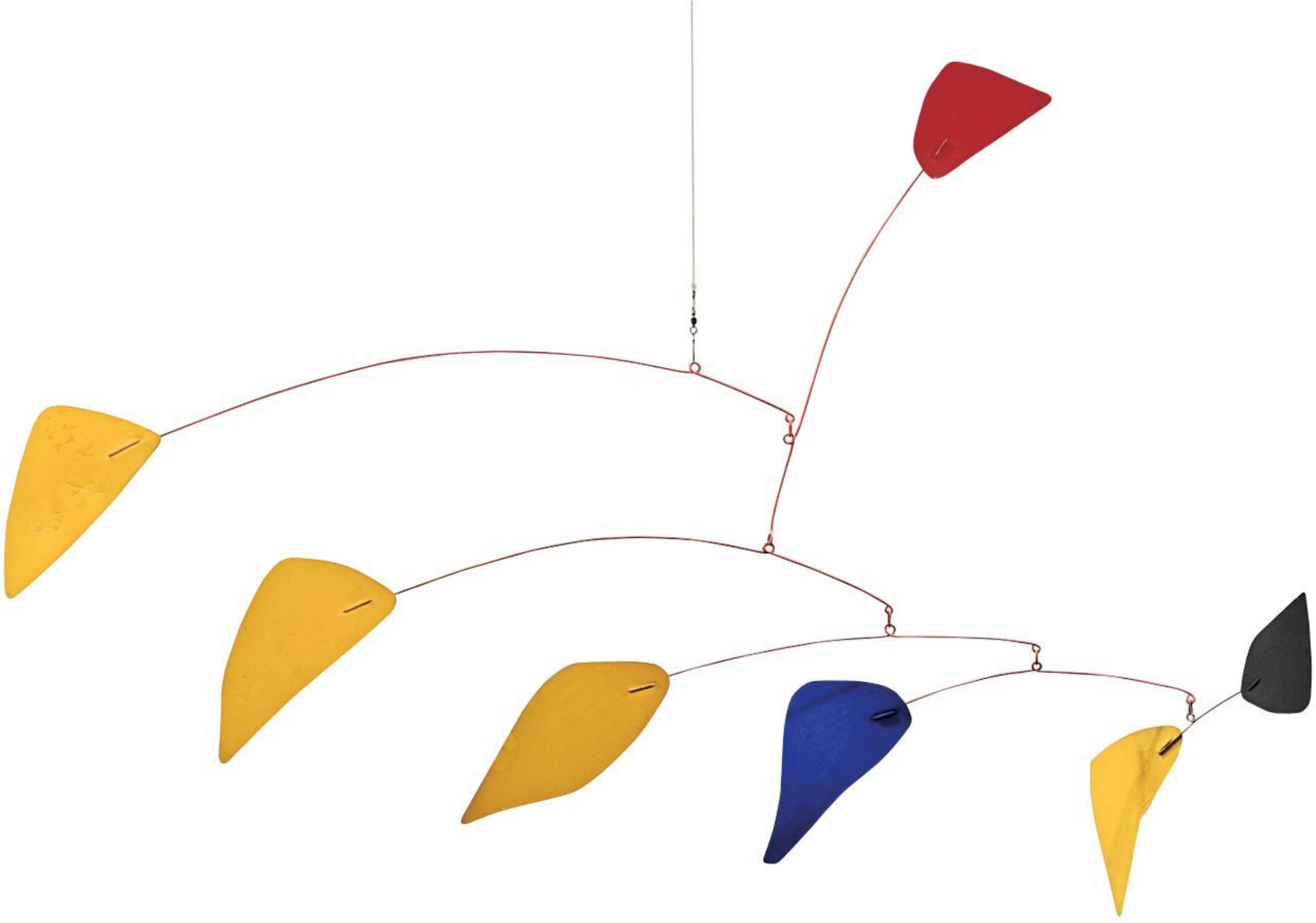
"The Surrealist vision of sculpture is flexible, and Calder, by embracing a number of surrealist themes, participated in the artistic preoccupations of the movement and expanded its elastic approach. What he chiefly brought to surrealist sculpture, his singular contribution to the *merveilleux*, was the surprise and pleasure of movement. Leaving the final form of a work of art to the chance effects of air demonstrates a particularly surrealist sensibility, while distinguishing Calder from the weighty gravity of other artists and giving evidence of his unique *élan vital*."

—Mark Rosenthal, *The Surreal Calder*, 2005

Plutôt jaune

1965
Painted sheet metal and wire
28 x 48 x 32 inches

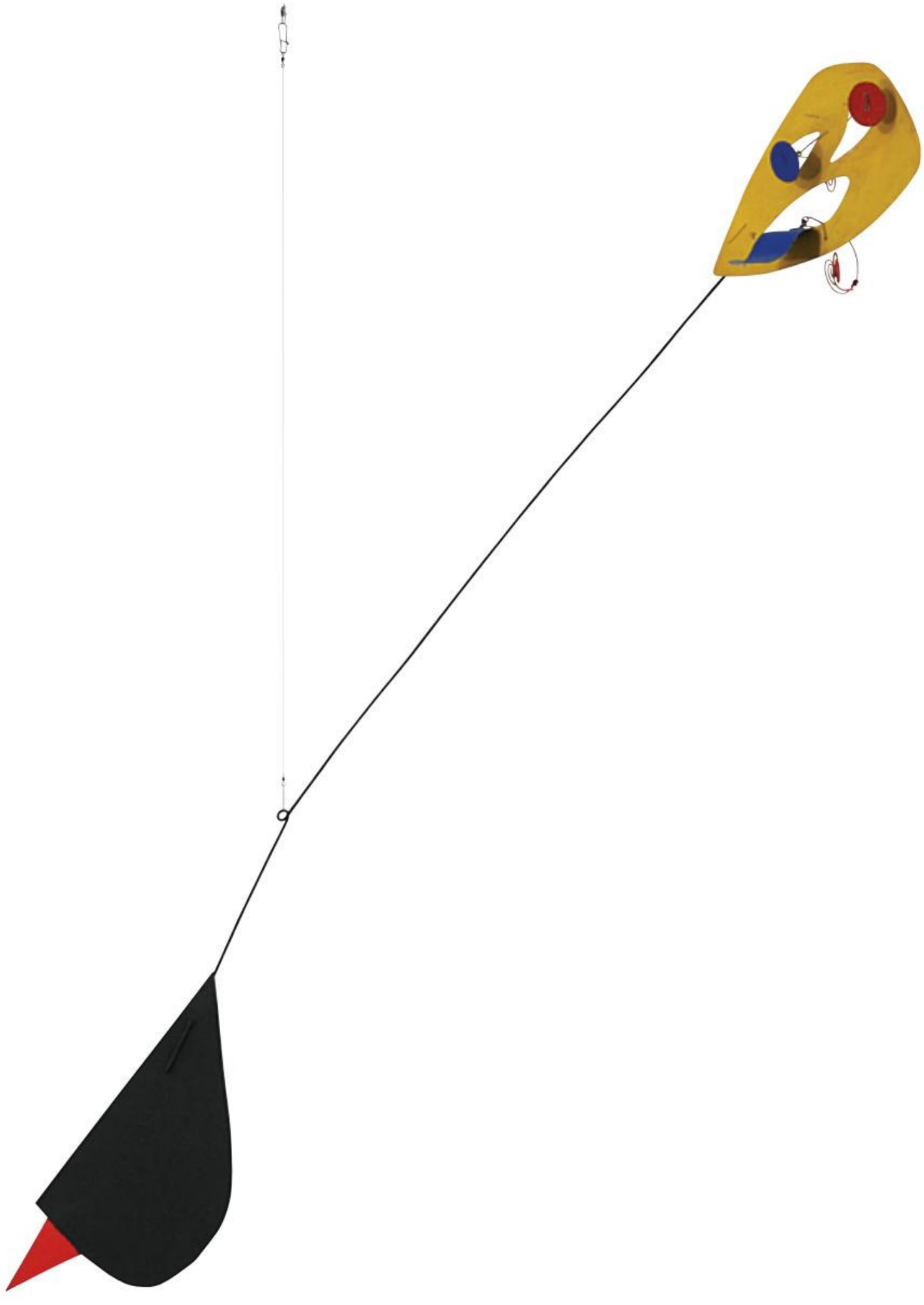
Provenance:
Galerie Maeght, Paris
Perls Galleries, New York



A lifelong friendship was born in 1928 in Paris between Alexander Calder and Joan Miró. Calder, the gregarious American, and Miró the shy, diminutive Spaniard, were not the most likely of companions. But their common playfulness and love of life would prevail through a world war, over two continents, and for fifty years. Each was attracted to the new possibilities offered by surrealism, and at the same time each was individually forging a new language for what art could be. The two would each be given major retrospectives at The Museum of Modern Art, New York in the 1940s, and they would have a number of exhibitions together throughout their careers. *Untitled ("Surrealist Head")* appears to be an homage by Calder to Miró, specifically one of his dear friend's most important works, *The Hunter (Catalan Landscape)*, now at MoMA. Mirroring the central element in the lower half of this painting, Calder has created a similar figure with fin, lolling tongue, and spiral eye, but he has weighted his sculpture upright turning the "fish" into an anthropomorphic form.

Untitled ("Surrealist Head")
c. 1960
Painted sheet metal and wire
73½ x 12 inches

Provenance:
Collection of the artist
Sandra Calder Davidson, France



LEONORA CARRINGTON

"Later, with full lucidity, I would go "Down Below," as the third person of the Trinity. I felt that, through the agency of the Sun, I was an androgyne, the Moon, the Holy Ghost, a gypsy, an acrobat, Leonora Carrington, and a woman. I was also destined to be, later, Elizabeth of England. I was she who revealed religions and bore on her shoulders the freedom and the sins of the earth changed into Knowledge, the equal between them."

—Leonora Carrington, "Down Below," *VVV*, 1944

Evening Conference

1949
Oil on canvas
19½ x 28½ inches

Provenance:
Maurice Lefebvre-Foinet, Paris

Painter Leonora Carrington and collector and poet Edward James followed distinctly similar geographical and philosophical paths. Both hailing from England's upper crust, they each were drawn early on into surrealism's world of fantasy and mythology. James created a surrealist refuge at his West Dean estate in the English countryside. He supported many surrealist artists emotionally and financially to the degree that this support can be seen as integral to the movement's survival. Carrington and James met just following World War II, when Carrington was living in Mexico. Here, too, James discovered his love of this place and began to build a surrealist retreat in the Mexican jungle, where, like Carrington, he retired from European society for good. James observed: "The paintings of Leonora Carrington are not merely painted, they are brewed. . . materialized in a cauldron at the stroke of midnight." This statement aptly applies to this work and the one on page 31, which come from James's personal collection.

Composition
1950
Oil on canvas
35½ x 21¾ inches

Provenance:
Edward James

Composition avec animaux

c. 1950s
Oil and grattage on canvas
11½ x 19¼ inches

Provenance:
Edward James

SALVADOR DALÍ

Dalí first introduced the theme of the elephant and obelisk in the well known painting of 1946 *The Temptation of St. Anthony* (Musée d'Art Moderne, Brussels), in which the saint holds a cross up against the coming parade of a horse and four majestic elephants with extruded legs (as if on stilts). In that work two of the elephants carry obelisks on their backs. In this jewel of a watercolor made nine years later, the obelisk floats precariously on the elephant's carpeted back and says: "The heart of your friends, in chorus, offers you the copper core of your heart, it is far inferior to yours this heart, as yours is gold."

It might seem that this bizarre elephant was a product of Dalí's unparalleled imagination but in fact it is a direct reference to a statue by Bernini in Minerva's Piazza in Rome (shown here), made at the request of Pope Alexander the VII in 1667 for an actual Roman obelisk unearthed nearby. Bernini had chosen the elephant as a representation of knowledge. Dalí certainly would have subscribed to that symbolism, as well.

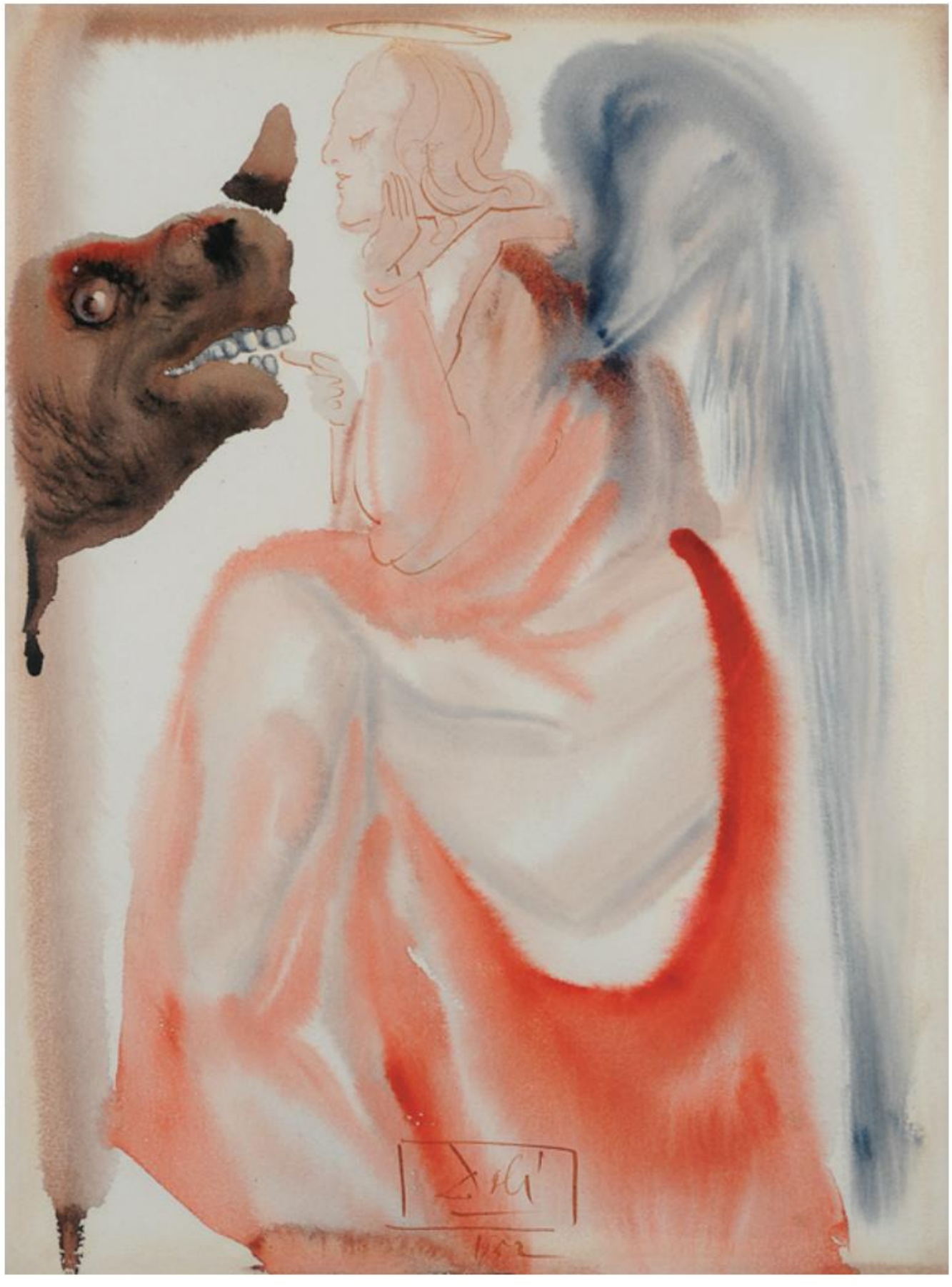
Éléphant et obélisque
1955
Watercolor and ink on paper
8½ x 5¼ inches

LE COEUR DE TES AMIS
EN CHOEUR
T'OFFRENT CE COEUR EN CUIVRE
DE TON COEUR . . .
IL EST LOIN DE VALOIR LE TIEN
CE COEUR
CAR LE TIEN
EST EN OR
GHISLANE
DALI
GALA

Dalí and a rhinoceros, on the set of a television show, 1956.

Of all his commissions and works for illustration, Dalí held Dante's *Divine Comedy* most dear. Originally commissioned by the Italian government to honor the upcoming 700th anniversary of the poet's birth, Dalí spent more than ten years working on the 101 watercolors for the completed suite. This work depicts St. John, recognized here by the red of his garments—the color of love. According to scholar Wolfgang Everling, "Dalí's image permits us to trace the complexity of associations which lead the surrealist to his final composition. . . Dalí's associations started from "denti" (teeth). His autobiography tells about Vermeer van Delft's painting *The Lacemaker* (in French: *La dentellière*), a reproduction of which had impressed him as a child. He would identify certain curves in that painting to be the logarithmic spirals as they are also generated by the growth of a rhinoceros horn. Intensive study of this association caused the artist to somehow identify himself with a rhinoceros. Hence it is not Dante but Dalí who undergoes Saint John's examination in the guise of a rhinoceros."

Le Ciel de Mercure—
La Divine Comedie: Paradise
1952
Watercolor on paper
17 x 12½ inches



OSCAR DOMÍNGUEZ

"In 1935, Oscar Domínguez showed his friends some images obtained by a method he had just discovered unintentionally: they were the first *decalcomanias-without-object*. He spread gouache with a paint-brush on a sheet of smooth paper, placed a second sheet of paper on top of the wet color, then separated the two sheets. The crushed color produced landscapes of rocks, water, corals, and so on. The process became extremely popular among the surrealists, and soon everyone was busily creating decalcomanias."

—Marcel Jean, *The History of Surrealist Painting*, 1959

Three Figures
1947
Gouache and ink on canvas
(decalcomania technique)
7 x 4⅝ inches

This work, *Les deux voyantes*, was a gift to Caziel (Kazimierz Zielenkiewicz), an artist of Russian-Polish birth who moved to Paris after the war and rented a studio in the Avenue de Saxe in 1946. Domínguez met Caziel at this time and the two exchanged paintings. According to Ana Vasquez de Parga, who is currently preparing the catalogue raisonée of Domínguez's work, this piece fits the description of the first work that the artist sent for exhibition at the Salon de Mai in Paris, which was organized by a group of artists and art critics who began meeting during World War II as a protest against the Nazi occupation of France and had their first exhibition in May of 1945 following the Armistice.

Les deux voyantes

1945
Oil on canvas
51¼ x 63½ inches

Provenance
"Caziel" Kazimierz Zielenkiewicz

Atelier

1952
Oil on canvas
35 x 57 inches

Provenance:
Galerie de France, Paris

Exhibited:
Brook Street Gallery, London.

ENRICO DONATI

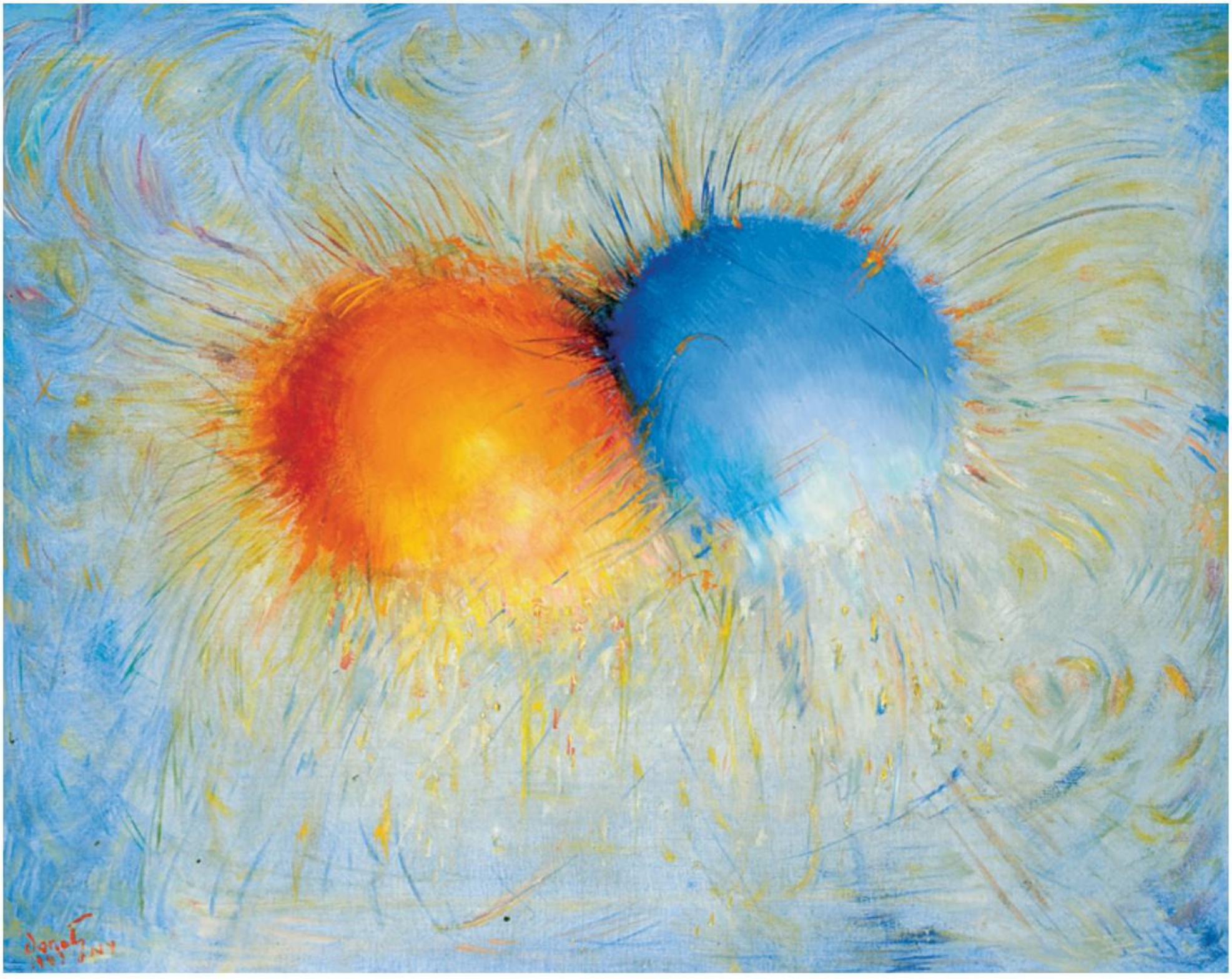
"Through [Breton] I started to meet the boys. I knew a few but I didn't know them that well. I really started to get involved. I became a surrealist with the surrealist group for a number of years. And that was a fabulous experience because I don't know if you realize what it was for a young kid to one day walk into a restaurant and see such a gentleman like him, lean and very—a man. He didn't look like a genius; he just looked like a man. I was having luncheon with Matta and Max Ernst and Breton and the wife of Breton, at that time Jacqueline. And Breton jumped from his seat as if he had a spring under the seat and he went over to this man who was coming into the restaurant. The restaurant was Larré here on West 56th Street. And he bowed in front of him like it was God appearing. That man was Marcel Duchamp. He had just arrived in America. And everybody went there and—it's Marcel Duchamp. Naturally I found myself surrounded by a bunch of geniuses, a bunch of fellows who knew it all. Between them there were, let's say, three young men, three kids; and the three naughty boys were at that time Matta, and another one with me was David Hare. David Hare at that time was a photographer; he was getting a little bit involved with sculpture. So we were the three young boys of the crowd, let's say. All the others were masters. So you just shut up and sat down and let the boys talk and try to absorb as much as you could."

—Enrico Donati, interview with Forest Selvig, 1968

Menagerie
1946
Oil on canvas
25 x 30 inches

It seems likely that the painting referred to in this 1944 review as *Midnight* is the *Untitled* work pictured here, given the writer's description of it as "a final 4th of July salvo."

Untitled
1943
Oil on canvas
15⅝ x 19½ inches



Roi d'éclair at the Carnegie Institute, Pittsburgh, 1946.

Roi d'éclair

1945
Oil on canvas
30 x 40 inches

Exhibited:

Painting in the United States,
Carnegie Institute, Pittsburgh,
Pennsylvania, 1946.

Durand-Ruel Galleries,
New York, March 1946.

Explosion du son (Electric Eye)

1947
Oil on canvas
110 x 80 inches

Literature:

Theodore F. Wolff. *Enrico Donati: Surrealism and Beyond*. New York: Hudson Hills Press, 1996.

Tower of the Alchemist: Creation of the Sun

1947
Oil on canvas
98 x 71 inches

Exhibited:

Enrico Donati: Beyond Surrealism, Boca Raton Museum of Art, Boca Raton, Florida, March 20–May 11, 1997.

Literature:

Theodore F. Wolff. *Enrico Donati: Surrealism and Beyond*. New York: Hudson Hills Press, 1996.

Enrico Donati: Beyond Surrealism. Boca Raton: Boca Raton Museum of Art, 1997.

Tower of the Alchemist: Partie de l'ultrason

1947
Oil on canvas
110 x 80 inches

Exhibited:

Les Surréalistes en Exil et Les Debuts de l'Ecole de New York, Musée d'Art Moderne et Contemporain, Strasbourg, May 12–August 27, 2000.

Literature:

Theodore F. Wolff. *Enrico Donati: Surrealism and Beyond*. New York: Hudson Hills Press, 1996.

Josefina Alix and Martica Sawin. *Les Surréalistes en Exil et Les Debuts de l'Ecole de New York*. Strasbourg: Musée d'Art Moderne et Contemporain, 2000.

These three paintings, all made in 1947, it is believed represent the only monumental works of Enrico Donati's career.

LA PARADE SURRÉALISTE MASQUE UNE VOCATION ASCÉTIQUE

PARMI toutes les facultés qui, chez l'homme, ont a souffert aujourd'hui de la vie trop intense des états sociaux, il n'en est pas une qui souffre davantage que la faculté de rêver. On aurait tort de n'y voir qu'un détail sans importance. La machinerie du rêve plantée dans notre cerveau a sa raison d'être. Cette faculté, qui possède des accointances avec le mystère des ténèbres, est comme l'unique conduit par quoi l'homme communique avec l'obscur. »

Ces lignes de Thomas de Quincey, reproduites par André Breton dans le catalogue de l'Exposition Internationale du Surréalisme qui vient d'être vernie à Paris, apparaissent comme les clefs d'or du Surréalisme.

Elles ne suffisent pas pour pénétrer le sens de la salle des superstitions ou pour déchiffrer les douze autels mythiques dressés dans le labyrinthe. Ce serait trop simple. A l'Exposition, le visiteur est devant le rêveur. Il assiste à une parade qui a pour but d'attirer les badauds dans le secret espoir qu'un des leurs voudra lutter. Il y a beaucoup de badauds : les snobs du monde entier qui, préférant l'apparence à la réalité, se pâment devant ces fantasmagories qui masquent le vrai surréalisme, cette quête à laquelle des hommes se sont voués. Mais il y a peu de lutteurs, les humbles et les sensibles sont si peu nombreux, qui se cherchent au delà des leurres que les millénaires de civilisation et des milliers de prophètes ont tendus devant lui.

« La machinerie du rêve, plantée dans nos cerveaux, à sa raison d'être. » Deux livres, les plus importants qu'ait produit l'homme, en témoignent : la *Bible* et *l'Iliade*, tout chargés du grand rêve de l'humanité, et puis, plus près de nous, l'*Enéide* et la *Divine Comédie* qui portent un nom d'auteur. Aussi l'Initiation de Gérard de Groote, et les poèmes de Saint-Jean de la Croix. Plus près encore, la quête se précise : Hugo, Baudelaire, Nerval, Lautréamont, Rimbaud enfin, Rimbaud le Voyant, qui écrit, le 15 mai 1871 :

« L'intelligence universelle a toujours jeté ses idées naturellement ; les hommes ramassaient une partie de ces fruits du cerveau : on agissait par, on en écrivait des livres ; telle allait la marche, l'homme ne se travaillant pas ou pas encore dans la plénitude du grand songe. Des fonctionnaires, des écrivains : auteur, créateur, poète, cet homme n'a jamais existé.

« La première étude de l'homme qui veut être poète est sa propre connaissance entière ; il cherche son âme, il l'inspecte, il la tente, l'apprend. Dès qu'il la sait, il doit la cultiver ! Cela semble simple ; en tout cerveau s'accomplit un développement naturel ; tant d'égoïstes se proclament auteurs ; il en est bien d'autres qui s'attribuent leur progrès intellectuel ! — Mais il s'agit de faire l'âme monstrueuse : à l'instar des compagnons, quoi ! Imaginez un homme s'implantant et se cultivant des verrues sur le visage.

« Je dis qu'il faut être voyant, se faire voyant. »

Voilà définie par Rimbaud, ce « voyeu » de cinquante ans, la quête surréaliste.

Les surréalistes, au prix d'une ascèse qui refuse catégoriquement les conditions de vie et de pensée faites à l'homme du XXe siècle, veulent, à l'aide de leur seule sensibilité, accéder à la *plénitude du grand songe*, là où l'homme, intact, élabore son acte pur, là où, sans information d'aucune sorte, naissent l'inspiration et les signes. Pour cela, tel le scorpion qui se détruit en se repliant sur lui-même, la raison raisonnante doit se neutraliser. C'est alors seulement que, tous sens débers, l'homme découvrira son inconnu. A l'extrême pointe de sa démarche, le chrétien se fait théologien, à l'extrême de sa quête, le surréaliste se veut « anthropologien ». Il veut sa propre connaissance entière. Le « connais-toi toi-même » de Socrate est dépassé. Aussi bien s'agit-il ici du contraire de la philosophie.

Et il faut retrouver Rimbaud :

« Le poète se fait voyant par un long, immense et raisonné *déréglement* de tous les sens. Toutes les formes d'amour, de souffrance, de folie ; il cherche lui-même, il épuise en lui tous les poisons pour n'en garder que les quintessences. Ineffable torture où il a besoin de toute la foi, de toute la force surhumaine, où il devient, entre tous, le grand malade, le grand criminel, le grand maudit, — et le suprême savant ! Car il arrive à l'inconnu ! Puisqu'il a cultivé son âme, déjà riche, plus qu'aucun ! Il arrive à l'inconnu, et quand, affolé, il finirait par perdre l'intelligence de ses visions, il les a vues ! Qu'il crève dans son bondissement par les choses inouïes et innommables : viendront d'autres horribles travailleurs ; ils commenceront par les horizons où l'autre s'est affaissé ! »

Nous voulons sentir ce que nous produisons *naturellement*, dit André Breton, dans l'innocence, sans le secours de la raison, ce piège, et sans choisir un mode d'expression, ce moule. Nous sommes des hommes sur une route au bout de laquelle est l'homme vrai, enfin total. Nous savons que nous ne le joindrons pas.

PHOTOS PAPILLON. JEAN ESTÉOULE.

André Breton, qui soutient depuis vingt ans le combat surréaliste, est persuadé du bien-fondé de sa démarche et, comme tous les ascètes, il sait pertinemment qu'il ne travaille pas pour lui. Le surréalisme est toujours très attaqué mais, grâce à ces attaques, il fait son chemin.

André Breton with Donati's *Fist* sculpture, in a Parisian newspaper, 1947.

Fist

1946
Bronze and glass
16 x 9½ x 11¼ inches

***Selected Exhibitions:**

Le Surréalisme en 1947. Galerie Maeght, Paris, 1947.

Surrealism USA, National Academy Museum, New York, February 17–May 8, 2005; Phoenix Art Museum, June 5–September 25, 2005.

The Surreal World of Enrico Donati. Fine Arts Museums of San Francisco, de Young Museum, June 9–September 2, 2007.

The Colour of My Dreams: The Surrealist Revolution in Art, Vancouver Art Gallery, May 28–October 2, 2011.

***Selected Literature:**

Isabelle Dervaux. *Surrealism USA*. Ostfildern: Hatje Cantz Publishers, 2005.

Timothy Anglin Burgard. *The Surreal World of Enrico Donati*. San Francisco: Fine Arts Museums of San Francisco, 2007.

Dawn Ades. *The Colour of My Dreams: The Surrealist Revolution in Art*. Vancouver: Vancouver Art Gallery, 2011.

7

Study for Collage

1945
Mixed media on canvas
20 x 24 inches

Evil Eye

1946
Mixed media
10⅜ x 11¾ x 8¼ inches

Selected Exhibitions:

Le Surréalisme en 1947, Galerie Maeght, Paris, 1947.

Les Surréalistes en Exil et Les Debuts de l'Ecole de New York, Musée d'Art Moderne et Contemporain, Strasbourg, May 12–April 27, 2000.

Surrealism USA, National Academy Museum, New York, February 17–May 8, 2005; Phoenix Art Museum, June 5–September 25, 2005.

The Surreal World of Enrico Donati, Fine Arts Museums of San Francisco, de Young Museum, June 9–September 2, 2007.

Surreal Objects: Three-Dimensional Works from Dalí to Man Ray, Schirn Kunsthalle Frankfurt, February 11–May 29, 2011.

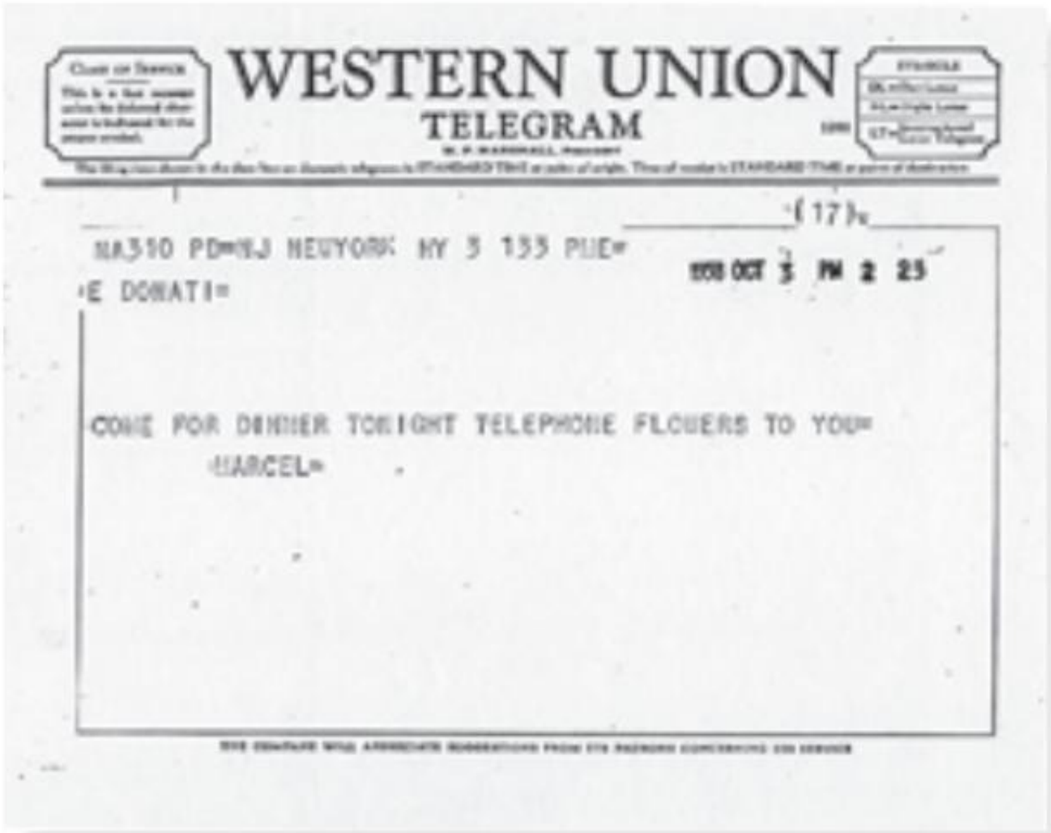
Selected Literature:

Josefina Alix and Martica Sawin. *Les Surréalistes en Exil et Les Debuts de l'Ecole de New York*. Strasbourg: Musée d'Art Moderne et Contemporain, 2000.

Isabelle Dervaux. *Surrealism USA*. Ostfildern: Hatje Cantz Publishers, 2005.

Timothy Anglin Burgard. *The Surreal World of Enrico Donati*. San Francisco: Fine Arts Museums of San Francisco, 2007.

Ingrid Pfeiffer and Max Hollein, eds. *Surreal Objects: Three-Dimensional Works from Dalí to Man Ray*. Ostfildern: Hatje Cantz Verlag, 2011.



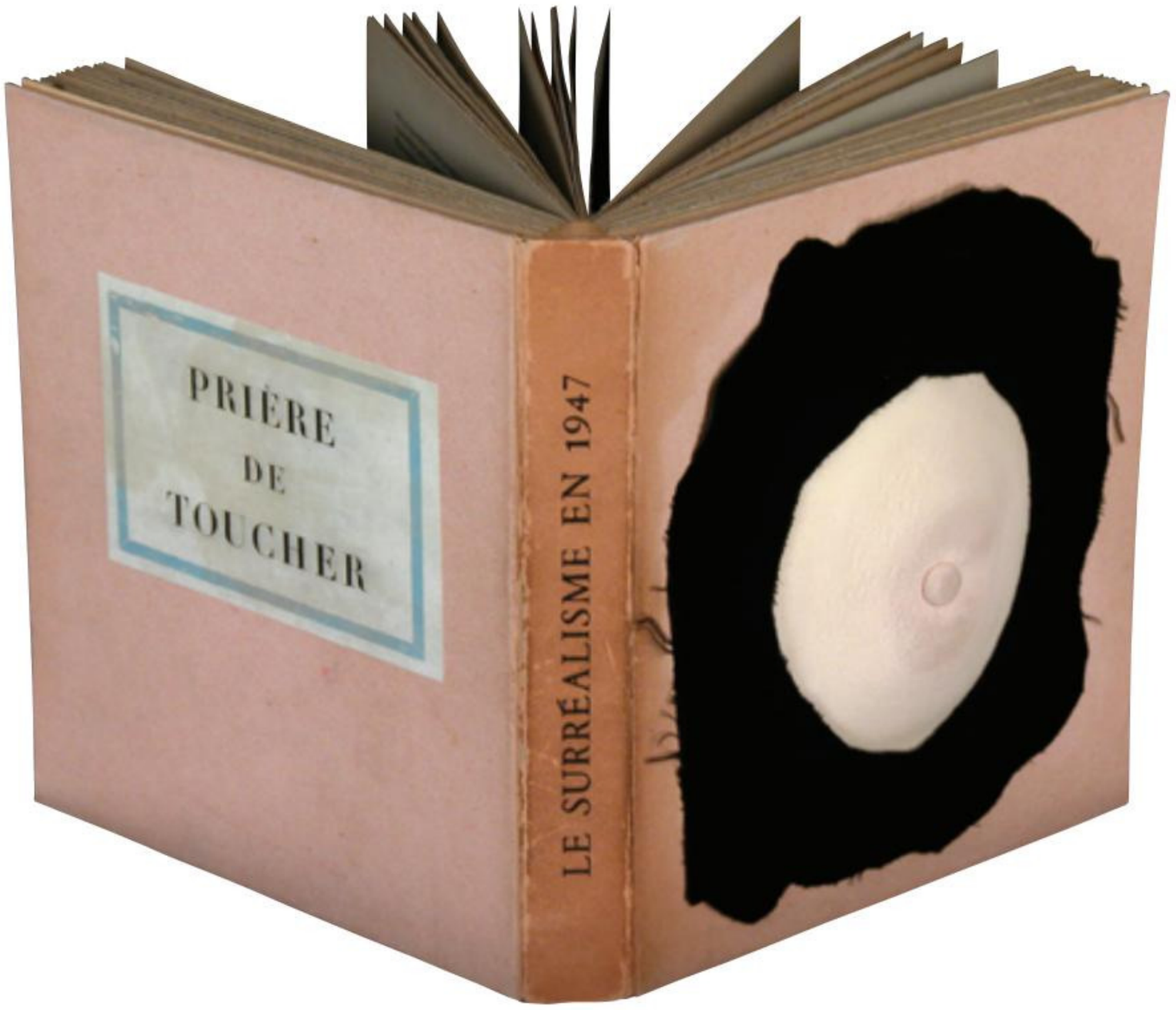
WESTERN UNION
TELEGRAM

NA310 PD=NEJ NEWYORK NY 3 135 PUE=
1958 OCT 3 PM 2 25
=E DONATI=

COME FOR DINNER TONIGHT TELEPHONE FLOWERS TO YOU=
=MARCEL=

"We started to paint each bosom on the floor in my studio but before we started to do that, I took a conte crayon, pink like this, and I painted the nipple. . . . I said this looks terrible on the book without something. So I added the black velvet to put around it to carry it out and get the bosom like it was coming out of a black velvet dress. Then I present it to Marcel, dressed up with the black velvet. And I said to him in English 'please touch.' And he answered me in French, 'Prière de toucher,' and. . . that's how it started."

—Enrico Donati, interview with curator Ann Temkin, 1997



Enrico Donati
Marcel Duchamp

Prière de Toucher

1947
Hand-colored foam and velvet on limited edition exhibition catalogue for *Le Surréalisme en 1947*
9½ x 8¼ x 1¼ inches

Provenance:

Enrico Donati

Selected Exhibitions:

Surreal Things: Surrealism and Design, Victoria and Albert Museum London, March–July 22, 2007; Museum Boijmans Van Beuningen Rotterdam, September 29, 2007–January 6, 2008; Guggenheim Museum Bilbao, March 3–September 7, 2008; Art Gallery of Ontario, May 9–September 13, 2009.

The Surreal World of Enrico Donati. Fine Arts Museums of San Francisco, de Young Museum, June 9–September 2, 2007.

Surreal Objects: Three-Dimensional Works from Dalí to Man Ray, Schirn Kunsthalle Frankfurt, February 11–May 29, 2011.

Selected Literature:

Dawn Ades et al. *In the Mind's Eye: Dada and Surrealism*. Chicago: Museum of Contemporary Art, 1984.

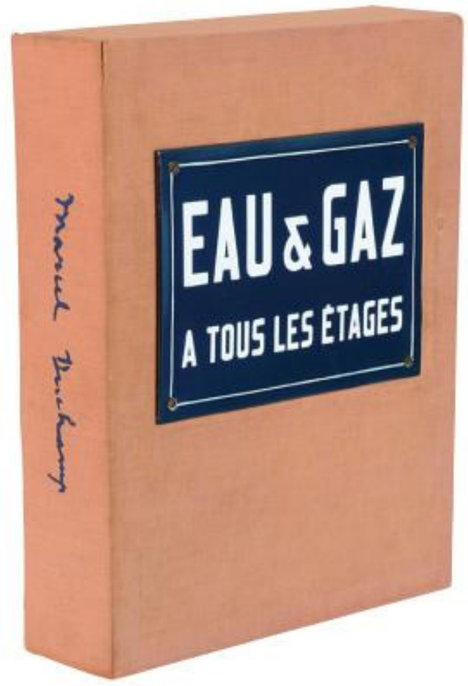
Ghislaine Wood. *Surreal Things*. London: Victoria and Albert Museum, 2007.

Timothy Anglin Burgard. *The Surreal World of Enrico Donati*. San Francisco: Fine Arts Museums of San Francisco, 2007.

Ingrid Pfeiffer and Max Hollein, eds. *Surreal Objects: Three-Dimensional Works from Dalí to Man Ray*. Ostfildern: Hatje Cantz Verlag, 2011.

MARCEL DUCHAMP

Marcel Duchamp, one of the founders of the Dada movement, stopped painting in 1918. A black and white facsimile of his last painted work *Tu m'* is featured as the inside of the binding of the box for this work. Inside the cover is a small plastic miniature of what is arguably his most well known and important work "*The Large Glass*" whose official name is *The Bride Stripped Bare by Her Bachelors, Even*. Shattered in transporting following an exhibition in Brooklyn, *The Large Glass* is, in surrealist terms, the palpable version of the Grand Transparent—a literal precursor to the metaphoric idea that would serve as a talisman to many of the surrealist artists. Duchamp, who was revered by Breton, became great friends with Enrico Donati, Yves Tanguy, and others. His 1912 painting *Nude Descending the Staircase* scandalized the 1913 New York Armory show, and his 1917 *objet trouvé* titled *Fountain*, a urinal signed by fictional artist R. Mutt, laid the groundwork for Dada and solidified his place in the pantheon of surrealism.



Eau et gaz à tous les étages
1958
Portfolio with imitated readymade, acetate and collotype reproductions, artist's multiples and book
13¾ x 10½ x 3 inches

Provenance:
Enrico Donati

JIMMY ERNST

"From the beginning I had been interested in the poetic aspects of the discoveries of man in scientific fields and through this in a reaffirmation in the belief of man's ability to use his scientific discoveries for man's good instead of for man's destruction. I have tried to invent or discover new techniques for the expression of these ideas. . . . I feel that the intricate design of my canvases has a certain classical quality which gives strength to the sheer poetry of my painting."

—Jimmy Ernst, *A Not So Still Life*, 1984

The Elements
1942
Oil on canvas
24 x 20 inches

Exhibited:

Jimmy Ernst: Shadow to Light, Paintings 1942–1982, Sordoni Art Gallery, Wilkes University, Wilkes-Barre, Pennsylvania, October 5–November 9, 1997.

Jimmy Ernst: I Am an American Painter, Sprengel Museum, Hannover, Germany, October 12–December 19, 1999.

Les Surréalistes en Exil et Les Debuts de l'Ecole de New York, Musée d'Art Moderne et Contemporain, Strasbourg, May 12–August 27, 2000.

Jimmy Ernst: Transcending the Surreal, Springfield Art Museum, Springfield, MO, September 14–November 10, 2002; The Butler Institute of American Art, Salem, OH, September 20–October 25, 2003; Frederick R. Weisman Museum of Art, Pepperdine University Art Gallery, Malibu, CA, January 10–April 4, 2004.

Literature:

Jimmy Ernst: Shadow to Light, Paintings 1942–1982. Wilkes-Barre: Sordoni Art Gallery, 1997.

Jimmy Ernst: I Am an American Painter. Hannover: Sprengel Museum, 1999.

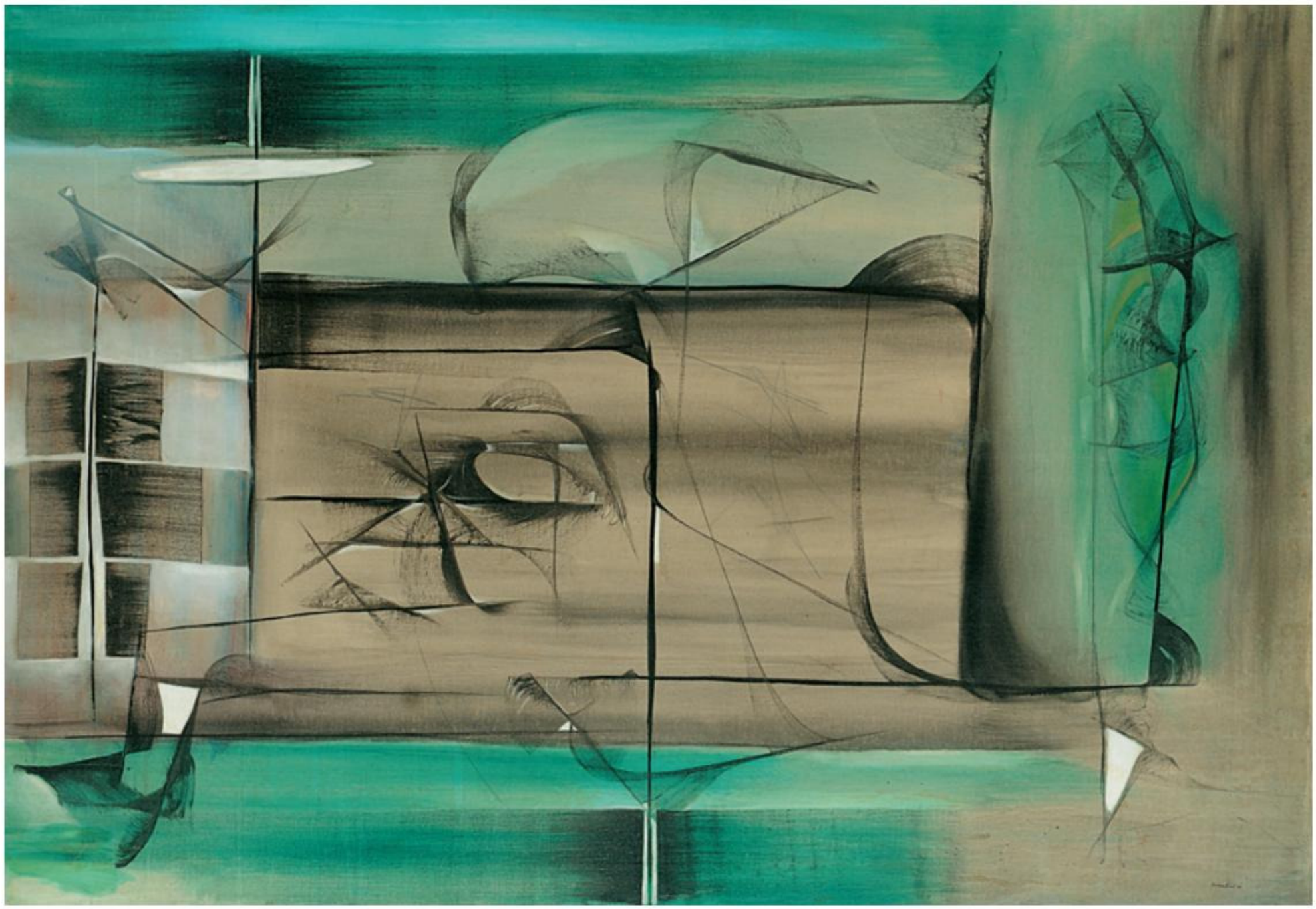
Josefina Alix and Martica Sawin. *Les Surréalistes en Exil et Les Debuts de l'Ecole de New York*. Strasbourg: Musée d'Art Moderne et Contemporain, 2000.

Donald Kuspit. *Jimmy Ernst*. New York: Hudson Hills Press, 2000.

Phyllis Braff. *Jimmy Ernst: Transcending the Surreal*. Springfield, MO: Springfield Art Museum, 2002.

The Window
1949
Oil on canvas
24 x 20 inches

Abstraction in Green and Black
1946
Oil on canvas
28 x 40 inches



Gonna meet my friends and kindred
Gonna move on up a little higher
Gonna meet my loving mother
I'm gonna move on up a little higher. . .
Oh will you be there early one morning
Will you be there somewhere round the altar
Will you be there oh when the angels shall call the roll
God knows I'll be waiting
Yes I'll be watching somewhere on the altar
Well I'll be waiting oh at the beautiful yes golden gate
Well well soon as my feet strike Zion
Gonna lay down my heavy burden. . .

—lyrics from "Move On Up a Little Higher," as sung by Mahalia Jackson, 1947

In 1947, Jimmy Ernst stood at the crossroads of Europe and America, of surrealism and abstract expressionism. This song, one of the most popular of 1947, must have really struck him when he reflected on the symbolic and very personal journey he had made in the last decade. His father, artist Max Ernst, had moved temporarily to the United States and was living with his new wife, Dorothea Tanning, in Sedona, Arizona. His mother had died in the war, unable to get out of Europe in time. When Mahalia Jackson sang this spiritual, Ernst's hope and sadness must have collided—and the result can be seen in this important painting.

Move On Up a Little Higher
1947
Oil on canvas
43 x 32 inches

Drum Improvisation

1948
Oil on canvas
42 x 33 inches

Exhibited:

Jimmy Ernst: Transcending the Surreal, Springfield Art Museum, Springfield, MO, September 14–November 10, 2002; The Butler Institute of American Art, Salem, OH, September 20–October 25, 2003; Frederick R. Weisman Museum of Art, Pepperdine University Art Gallery, Malibu, CA, January 10–April 4, 2004.

Literature:

Phyllis Braff. *Jimmy Ernst: Transcending the Surreal*. Springfield, MO: Springfield Art Museum, 2002.

Science Fiction

1948
Oil on canvas
48½ x 50 inches

Exhibited:

Jimmy Ernst: The Sea of Grass Series and Beyond, Museum of Fine Arts, St. Petersburg, Florida, September 13–November 8, 1998.

Literature:

Jennifer, Hardin. *Jimmy Ernst: The Sea of Grass Series and Beyond*. Museum of Fine Arts, St. Petersburg, Florida: Museum of Fine Arts, 1998.

MAX ERNST

Like other European Surrealists, Max Ernst came to the United States during World War II. Following his brief marriage to Peggy Guggenheim, Ernst met and married painter Dorothea Tanning. In 1946 they moved to Sedona, Arizona, where they had previously spent time. Ernst famously cited that he recognized Sedona because he had been painting it all his life. This particular work is an interesting exchange between the very Euclidian geometric forms that are found throughout his work (cones, circles, triangular perspective) and the masks of the Native Peoples of the southwest which he found so compelling. In fact, two years before this work was done, Max Ernst completed a work featuring a head much like this one but wearing a doctoral tam, called *Euclid*. Yet in this work, made in 1947, the rigid head he gave to Euclid has become more totem- or animal-like, speaking to the new influences of his life in Sedona. An obviously related, larger canvas from the same year employing this exact form set in a forest of vines and triangles called *Design in Nature* is one of the centerpieces of the Menil Collection in Houston.

Head of a Man

1947
Oil on canvas
20⅛ x 5⅞ inches

Provenance:
Alexander Iolas Gallery,
New York

max ernst 47

LEONOR FINI

In 1936 Leonor Fini traveled from Paris to New York in order to see her painting *Jeux des Jambes*, which was featured as part of the comprehensive survey at The Museum of Modern Art, *Fantastic Art Dada Surrealism*. Her work was also being simultaneously shown at the Julien Levy Gallery as part of a two-person exhibition with Max Ernst. This painting comes from the collection of André Pieyre de Mandiargues and was a gift from the artist. Fini had met Mandiargues, a writer, and his friend, the photographer Henri Cartier-Bresson, in the bar of her hotel only a few months after she had moved to Paris in the winter of 1931. Fini moved to Mandiargues' flat soon after, and they would remain lifelong friends. In the photograph at left a very young Fini stands in front of her painting and next to one by Yves Tanguy at the MoMA show, and one sees the steely, determined visage that was to dominate so many of her future paintings and guide her fearlessly through a long and important career.

Jeux des jambes dans la clef du rêve

1936

Oil on canvas

32 x 22¼ inches

Provenance:

André and Bona Pieyre de Mandiargues, Paris

Exhibited:

Fantastic Art Dada Surrealism, The Museum of Modern Art, New York, December 7, 1936–January 17, 1937.

Leonor Fini: L'Italienne de Paris, Museo Revoltella, Trieste, Italy, July 4–September 27, 2009.

Literature:

Alfred H. Barr. Jr. *Fantastic Art Dada Surrealism*. New York: The Museum of Modern Art, 1936.

Leonor Fini: L'Italienne de Paris. Trieste: Museo Revoltella, 2009.

"Fini's pictorial space is populated not by human beings, but by supernatural figures such as virgins, youths, hermaphrodites, narcissi, witches, furies, sea serpents, and other characters from the property-box of myth and fairy-tale. . . . Intermediate worlds open up, inviting beholders to an adventurous viewing session. *L'entracte de l'apothéose* can be seen as an exemplary case study. . . . Fini re-creates the manifold fantastical voices and phenomena of the in-between places in such a way that the attentive beholder can see hitherto undreamt-of aspects of his or her own personality."

—Walter Schurian, *Fantastic Art*, 2005

L'entracte de l'apothéose

1938–39
Oil on canvas
25½ x 18¹⁄₁₆ inches

Exhibited:

Leonor Fini: Peintre du Fantastique, Panorama Museum, Bad Frankenhausen, Germany, 1997.

Exposition Leonor Fini, The Bunakmura Museum of Art, Tokyo, June 18–July 31, 2005; Daimaru Museum, Umeda, August 31– September 11, 2005; The Museum of Modern Art, Gunma, September 23–November 3, 2005; Nagoya City Art Museum, November 11–December 25, 2005.

Leonor Fini: L'Italienne de Paris, Museo Revoltella, Trieste, Italy, July 4–September 27, 2009.

Literature:

Leonor Fini: Peintre du Fantastique. Bad Frankenhausen, Germany: Panorama Museum, 1997.

Walter Schurian. *Fantastic Art*. New York and Cologne: Taschen, 2005.

Michel Nuridsany. *Exposition Leonor Fini*. 2005.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Leonor Fini: L'Italienne de Paris. Trieste: Museo Revoltella, 2009.

Leonor Fini organized the first exhibition in Leo Castelli's first gallery, Galerie Drouin, in 1939, and included work by Max Ernst, Eugene Berman, and Meret Oppenheim (seen at left in this photo with Fini), among others. This exquisite, potent work by Fini was also part of the exhibition. So simply, so subtly, and so surrealistically it addresses the female body and its tightly laced form into which women are compressed and whose absence of face or flesh is of little consequence. This work complements two paintings (pp. 76–77) made a year before, picturing women (one perhaps a self-portrait and one perhaps a portrait of Oppenheim) wearing not a corset—worn inside the clothing and serving merely to "enhance" a female form—but an armour shield or breastplate, which of course is exterior and provides a self-evident layer of protection for the woman.

Corset Chair

1939
Ebonized timber, mother of pearl, and wrought iron
38½ x 18 x 19 inches

Exhibited:

Galerie Drouin, Paris, 1939

Surreal Things: Surrealism and Design, Victoria and Albert Museum London, March 29–July 22, 2007; Museum Boijmans Van Beuningen, Rotterdam, September 29, 2007–January 6, 2008; Guggenheim Museum Bilbao, March 3–September 7, 2008; Art Gallery of Ontario, May 9–September 13, 2009.

Surreal Objects: Three-Dimensional Works from Dalí to Man Ray, Schirn Kunsthalle Frankfurt, February 11–May 29, 2011.

Literature:

Ghislaine Wood. *Surreal Things*. London: Victoria and Albert Museum, 2007.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Ingrid Pfeiffer and Max Hollein, eds. *Surreal Objects: Three-Dimensional Works from Dalí to Man Ray*. Ostfildern: Hatje Cantz Verlag, 2011.

La Peinture et L'Architecture
1938
Oil on panel
Each: 66 x 27¼ inches

Exhibited:

Galerie Drouin, Paris, 1939

Surreal Things: Surrealism and Design, Victoria and Albert Museum London, March 29–July 22, 2007; Museum Boijmans Van Beuningen, Rotterdam, September 29, 2007–January 6, 2008; Guggenheim Museum Bilbao, March 3–September 7, 2008; Art Gallery of Ontario, May 9–September 13, 2009.

Literature:

Ghislaine Wood. *Surreal Things*. London: Victoria and Albert Museum, 2007.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Armoire anthropomorphe

1939
Oil on wood
86½ x 57 x 12½ inches

Exhibited:

Galerie Drouin, Paris, 1939

Surreal Things: Surrealism and Design, Victoria and Albert Museum London, March 29–July 22, 2007; Museum Boijmans Van Beuningen, Rotterdam, September 29, 2007–January 6, 2008; Guggenheim Museum Bilbao, March 3–September 7, 2008; Art Gallery of Ontario, May 9–September 13, 2009.

Literature:

Ghislaine Wood. *Surreal Things*. London: Victoria and Albert Museum, 2007.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

These works were both included in the 1939 Galerie Drouin exhibition, organized by Fini.

These two works were owned by the great surrealist patron, Edward James, whose family wealth allowed him to be generous and eccentric. Naturally Fini and he became very close, first meeting in the late 1930s, and it is probable that James collected these works from her then. Fini stayed several times with him in his home in West Dean, England—itself a surrealist artwork. He also owned *Sphinx Amalburga* (p. 79). For more on Edward James, see page 28.

Femme costumée (Femme en armure)

c. 1938
Oil on canvas
13¾ x 9½ inches

Provenance:
Edward James

Femme costumée (Femme en armure)

1938

Oil on canvas

13¾ x 10½ inches

Provenance:

Edward James

Literature:

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Fini's 1942 work *Europa* (above) featured *Sphinx Amalburga*, floating in the vast sea, among other of her canvases.

"Leonor Fini was strongly drawn to the sphinx and what it represents for all the obvious reasons: the lion body (her passion for cats was the stuff of legend), the flowing mane and the sharp claws, the powerful woman with the fatal attraction who poses the riddle and slaughters the poor fools who can't answer it. Enigmas were always the essence of her art as well as her persona, and while she was capable of infinite tenderness, as depicted in this work, she can just as well hiss at friend and foe alike with drop-dead defiance. The work was painted in Monte Carlo during the second World War and this is the very first representation of herself as the sphinx that she painted. It is a subject which she would return to again and again all her life in a great variety of media."

—Richard Overstreet

Sphinx Amalburga (Sphinx Amoureux)

1941
Oil on canvas
15 x 18 inches

Provenance:

Edward James
Bruno Tartaglia, Rome
Galerie Theo, Madrid

Literature:

Constantin Jelenski. *Leonor Fini*. New York: The Olympia Press Inc., 1968.

Le livre de Leonor Fini. Paris: Editions Clairefontaine, 1975.

Constantin Jelenski. *Leonor Fini: Peinture*. Paris: Editions Mermoud Vilo, 1980.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Homme noir et femme singe

1942
Oil on canvas
23¾ x 29 inches

L'Alcove

1942

Oil on canvas

28¾ x 38½ inches

Exhibited:

Leonor Fini: L'Italienne de Paris, Museo Revoltella, Trieste, Italy, July 4–September 27, 2009.

Literature:

Constantin Jelenski. *Leonor Fini: Peinture*. Paris: Editions Mermoud Vilo, 1980.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Leonor Fini: L'Italienne de Paris. Trieste: Museo Revoltella, 2009.

Self-Portrait

1941
Oil on canvas
13¾ x 10¾ inches

Exhibited:

Exposition Leonor Fini, The Bunakmura Museum of Art, Tokyo, June 18–July 31, 2005; Daimaru Museum, Umeda, August 31–September 11, 2005; The Museum of Modern Art, Gunma, September 23–November 3, 2005; Nagoya City Art Museum, November 11–December 25, 2005.

Literature:

Michel Nuridsany. *Exposition Leonor Fini*. 2005.

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Stanislao Lepri et Leonor Fini

c. 1945

Oil on canvas

18½ x 14½ inches

Exhibited:

Leonor Fini: L'Italienne de Paris, Museo Revoltella, Trieste, Italy, July 4–September 27, 2009.

Literature:

Peter Webb. *Sphinx: The Life and Art of Leonor Fini*. New York: The Vendome Press, 2009. Originally published in 2007 by Imprimerie Nationale Editions as *Leonor Fini: Metamorphoses d'un art*.

Leonor Fini: L'Italienne de Paris. Trieste: Museo Revoltella, 2009.

DAVID HARE

"Within this changing climate of the 1940s and the global wars, David Hare switched his primary interests from photography to sculpture. Utilizing a traditional vocabulary of clay, wire, and plaster, his early works were rites of passage through the paths of surrealism. In his search, he found Jungian myths were open to metaphors; and he was influenced by African art and Picasso. . . . 'The part I like about Surrealism is an attitude of mind, not a movement,' concluded David Hare. For him it represented the starting point to explore space, the 'spaces of the mind' and where the imagination was stimulated as it was passing through the surrealist window. Like the philosopher, he sought the answers to what was essence, what was being. Using the language of the sculptor, he forged out his visions filled with subjective imagery."

—Ellen Russotto, *A Tribute to David Hare, 1917–1992*

The Couple
1946
Painted plaster
62½ x 24½ x 14 inches

"Hare's is the most intensely Surrealist art I have seen—in the sense that it goes all the way in the direction of Surrealism and then beyond it, developing Surrealism's premises with a consistency and boldness the Surrealist doctrinaires themselves hardly envisaged."

—Clement Greenberg, "Review: David Hare," *The Nation*, February 9, 1946

Self-Portrait
1949
Color ink and
collage on paper
21¼ x 16 inches

Man Running

1954
Bronze and welded steel
on wood base
22 x 31 x 11 inches

Provenance:
Museum of Modern Art,
New York

MARCEL JEAN

"Marcel Jean aims at the synthesis of the axioms and discovers a world which is magical—and beautiful. His paintings show the strangest crossing: flowers blended with flowers and growing as animals, insects, stones—sometimes even as machines. The four reigns, including the hallucinatory, condense together in unseen shapes warmed with a blood which is chlorophyle, mercury, and dreams. Of course, their beauty may be called "classical" but there is drama behind these new and yet harmonious faces of hallucinatory Nature. Behind the slow growth of each picture is sureness of hand and suspended Time: behind the patient progress of the artist through the jungle of his own hybrids is a land which he himself created—but which he discovers like a fabulous virgin forest."

—Arpad Mezei, 1947

Surrealist Composition

1947
Oil on panel
6⅝ x 10½ inches

Provenance:
Lillian and Frederick Kiesler

Marcel Jean
1949

GEROME KAMROWSKI

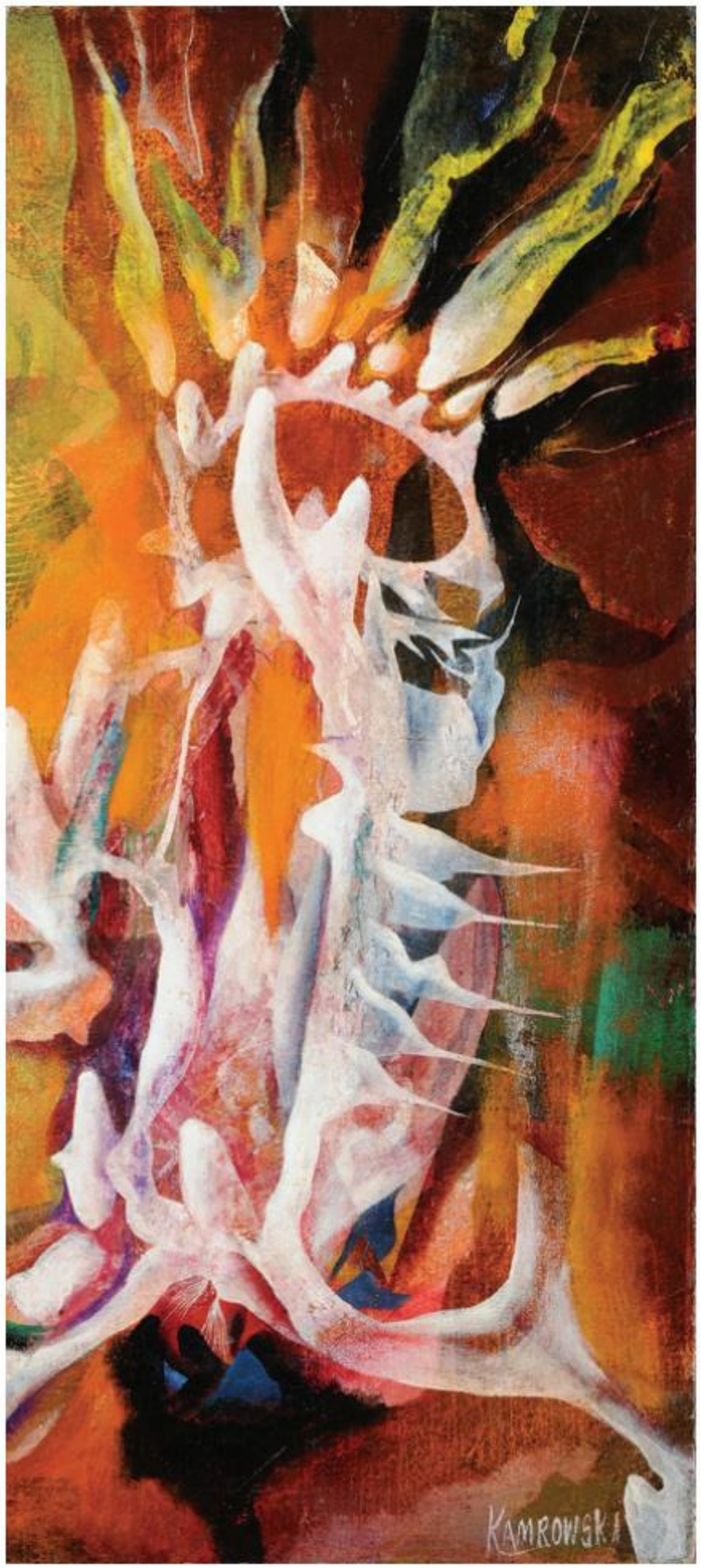
"Of all the young painters whose evolution I have been able to follow in New York during the last years of the war, Gerome Kamrowski is the one who has impressed me by far the most by reason of the quality and sustained character of his research. Among all the newcomers there, he was the only one I found tunneling in a new direction with a praiseworthy disdain for the gallery whether it should appertain to painting or a mine. So many artists nowadays are trying to strike it rich, when the vein is in fact exhausted, that most exhibitions look rather like ghost-towns that have been abandoned in the wake of an abortive gold-rush and which no decorative efforts can possibly succeed in reviving. So much the worse for those who persist scrabbling among lodes which have been thoroughly worked already by the century's great discoverers—Picasso, de Chirico, Duchamp, Kandinsky, Mondrian, Ernst, Miró. All that the latter have bequeathed to Kamrowski is their pickaxe and lamp."

—André Breton, "Gerome Kamrowski," 1950

Germination
1945
Enamel on paper
mounted on panel
34 x 22 inches

"Kamrowski's contributions as an influential American Surrealist have been underestimated; his World War II era works are significant for their early contribution to the organic language that has become a hallmark of the Abstract Expressionist period."

—curators Brooke Kamin Rapaport and Kevin L. Stayton, signage for the exhibition, *Vital Forms: American Art and Design in the Atomic Age, 1940–1960*, Brooklyn Museum of Art



Limitations of Indebtedness to Nature
1942
Enamel and oil on canvas
32 x 16 inches

Sycorax
c. 1939
Mixed media on canvas
72 x 24 inches

Italian Calendar

1943–44
Leaves and bark
collage with acrylic
13 x 16 inches

Unnatural History

1943
Shadowbox collage
16¼ x 15 inches

Exhibited:

Surreal Things: Surrealism and Design, Victoria and Albert Museum London, March 29–July 22, 2007; Museum Boijmans Van Beuningen, Rotterdam, September 29, 2007–January 6, 2008; Guggenheim Museum Bilbao, March 3–September 7, 2008; Art Gallery of Ontario, May 9–September 13, 2009.

Literature:

Ghislaine Wood. *Surreal Things: Surrealism and Design*. London: Victoria and Albert Museum, 2007.

"Kamrowski enjoyed telling of practicing automatism in the basement storeroom [of the Museum of Non-Objective Painting] using a dark lacquer made from dissolving in alcohol the worn out phonograph records that provided a background of classical music in the museum. One of the artists employed in the storeroom had devised a means of marking crates, and other artists on the staff liked its instant-drying properties when they dipped in a stick and swirled it over a piece of paper. An interest in the effects obtained by dripping quick-drying paint led Williams Baziotes to buy jars of recently developed lacquer paint at an art supply store and to suggest to Jackson Pollock and Kamrowski that they experiment with this new medium in the latter's studio. The three artists worked together on canvases spread out on the floor, producing a number of spontaneously executed collaborations. All but one of these experiments were discarded when Kamrowski moved to another studio; the one that was saved has come to be regarded over the years as an embryonic symbol of the soon to emerge Abstract Expressionism and a forerunner of the free-wheeling dripped paintings Pollock was to do in the later 1940s."

—Martica Sawin, "Gerome Kamrowski: Abstract Surrealism into Abstract Expressionism," 2005

Gerome Kamrowski
William Baziotes
Jackson Pollock

Collaborative Painting
1940–41
Oil and enamel on canvas
19¼ x 25⁹⁄₁₆ inches

Exhibited:

Surrealism and American Art, 1931–1947, Rutgers University Art Gallery, New Brunswick, NJ, March 5–April 24, 1977.

Dada and Surrealism Reviewed, Hayward Gallery, London, 1978.

Artistic Collaboration in the Twentieth Century, Hirshhorn Museum, Washington, D.C., June 9–August 19, 1984; Milwaukee Art Museum, November 18, 1984–January 15, 1985; J.B. Speed Art Museum, Louisville, February 21–April 21, 1985.

Les Surréalistes en Exil et Les Debuts de l'Ecole de New York, Musee de Strasbourg, May 12–August 27, 2000.

Surrealism USA, National Academy Museum, New York, February 17–May 8, 2005; Phoenix Art Museum, June 5–September 25, 2005.

Literature:

Jeffrey Wechsler. *Surrealism and American Art, 1931–1947*. New Brunswick, NJ: Rutgers University Art Gallery, 1977.

Dawn Ades. *Dada and Surrealism Reviewed*. London: Arts Council of Great Britain, 1978.

Cynthia Jaffee. *Artistic Collaboration in the Twentieth Century*. Washington, D.C.: Hirshhorn Museum, 1984.

Ellen Landau. *Jackson Pollock*. New York: Harry N. Abrams, 1989.

Martica Sawin. *Surrealism in Exile and the Beginning of the New York School*. Cambridge, Mass.: MIT Press, 1995.

Grace Glueck, "Small Shows That Mark a Big Turning Point," *New York Observer*, January 22, 1996.

Phyllis Braff, "Ben Bianchi," *New York Times*, June 30, 1996

Josefina Alix and Martica Sawin. *Les Surréalistes en Exil et Les Debuts de l'Ecole de New York*. Strasbourg: Musée d'Art Moderne et Contemporain, 2000.

Isabelle Dervaux. *Surrealism USA*. Ostfildern: Hatje Cantz Publishers, 2005.

ANDRÉ MASSON

In 1945 Masson was able to return to Europe following the end of World War II. He was elated to reestablish his life in France, but also distressed at the war-torn environment which he now had to face. Eventually, though, a calm returned and during this time he revisited such art historical themes as self-portraiture, still life, and Greek mythology. The center figure of this featured piece is a centaur—a mythological creature that was half-human and half-horse. Masson had fought in one war and was living through the repercussions of another. Such experiences no doubt left him contemplating his observations of the capabilities of humans, both positive and negative. As an allegory for humanity, the centaur may have resonated with his recurring themes of opposing forces within society and within the human: violence, insensitivity, and barbarianism versus lightness, creation, and nurturing instincts of civilization. As was his style, the central figure appears to be in a state of metamorphosis, perhaps a symbol of the balance attempting to be struck amongst these elements.

Le Centaure Porte-Clé

1947
Oil on canvas
36 x 28½ inches

Provenance:
Galerie Simon, Paris
Galerie Louise Leiris, Paris
Flachi Arte Moderna, Milan

Exhibited:
Kunsthalle Basel, 1950.

Literature:
Jean-Paul Clébert. *Mythologie d'André Masson*. Geneva, 1971.

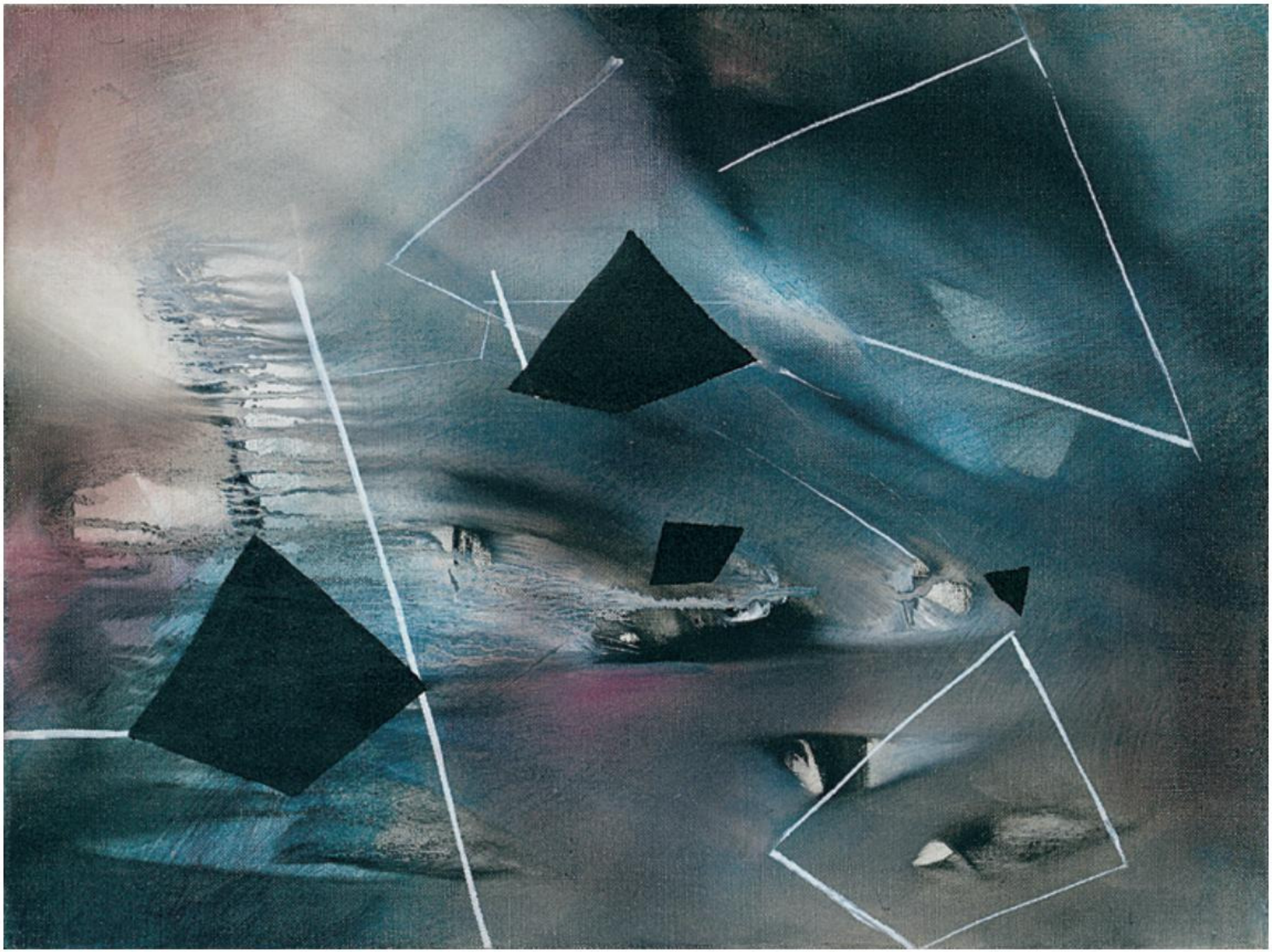
ROBERTO MATTA

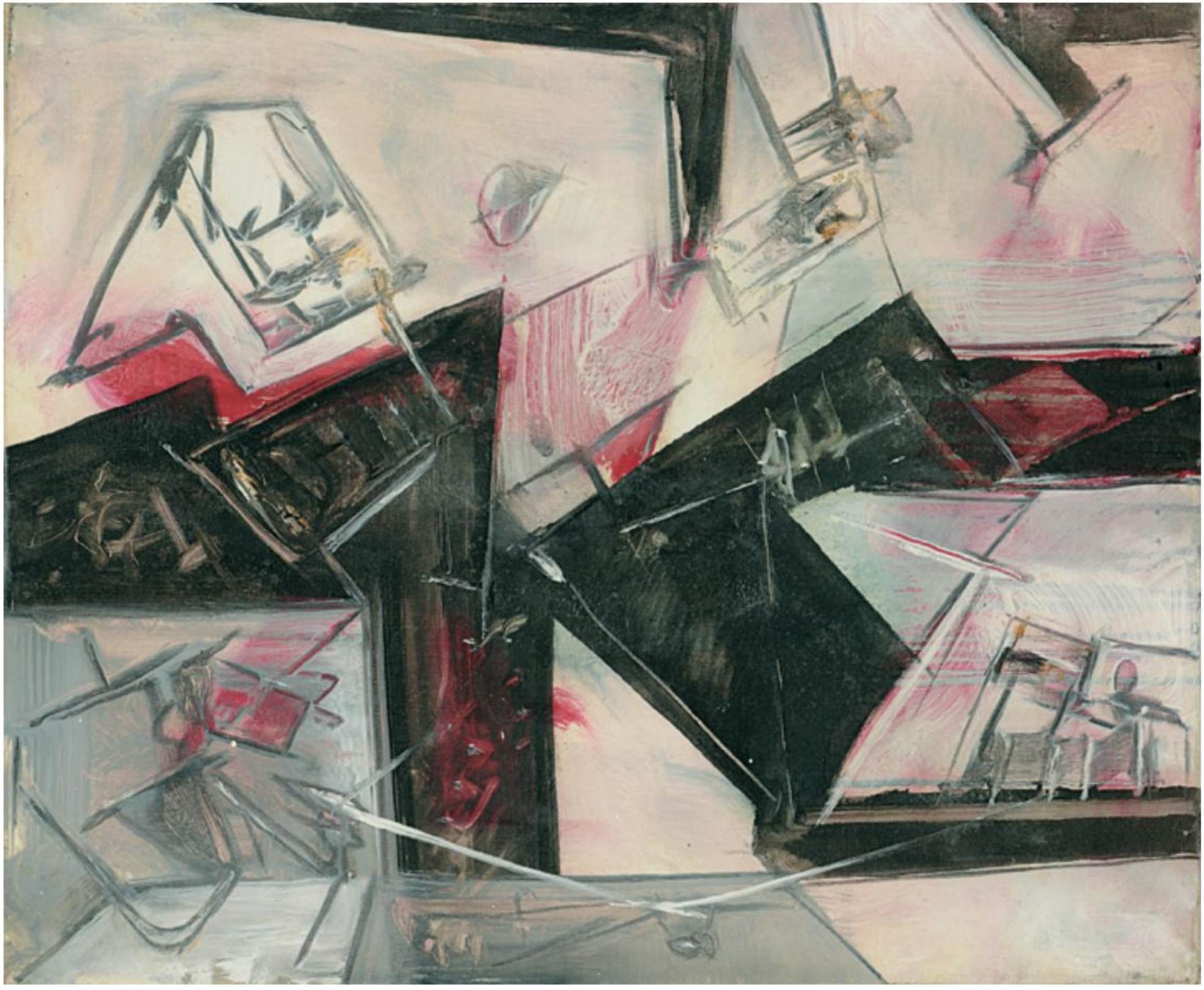
Matta was closest in age, and of the most relevant disposition, to spread his automatist and surrealist energy to the younger painters in New York after the mass emigration to America by the European artists. He also, outside of the confines of Paris, found himself wanting to develop his own ideas, beyond the watchful eye of Breton. To this end he recruited a number of artists around him for weekly painting and philosophy sessions in 1941; among them were William Baziotes, Gerome Kamrowski, Jackson Pollock, Arshile Gorky, Peter Busa, and Robert Motherwell. To their education, Matta added not only discussions of other worlds and interplanetary dimensions, but infused them with a perhaps unprecedented enthusiasm and fire for art making. His contribution in the 1940s to the American art scene as bridge and as provocateur cannot be underestimated. Additionally, he would remain lifelong friends with both Enrico Donati, and especially Gordon Onslow Ford—two expatriates from Europe who chose the United States as their home—all three of them keeping the surrealist instinct very much alive till the end.

Les courants du secret

c. 1943
Oil on canvas
12 x 16 inches

Provenance:
Pierre Matisse Gallery, New York
Acquavella Modern Art, Reno, Nevada





Composition

1950
Oil on canvas
19½ x 23¾ inches

Black Mirror

1947
Oil on canvas
34 x 30 inches

Exhibited:

Masson et Matta: Les deux univers, Yokohama Museum of Art, Yokohama, Japan, April–June, 1994.

The Colour of My Dreams: The Surrealist Revolution in Art, Vancouver Art Gallery, May 28–October 2, 2011.

"In what field of energy does a society live? I tried to name this one 'The Great Transparents.'. . . It's something like this where you have the energy, the light, the unidentified storms. It is in that kind of storm that a society builds or loses itself. It'd be of utmost importance that the intelligence, that the craftsmen of Sight could discuss a gimmick akin to perspective to catch the Seven Dimensions. Some people live on a plane and when there is a perpendicular you've got three dimensions. They see it as a box in three dimensions. Motionless, definitive dimension you can rely on it. A fixed value like gold. But it's a lie. It doesn't stay like this for a second. It's beginning to rot, if it's an apple. It's already modified by heat, by sun, by shade, by cold. The thing is not there. . . ."

—Matta, speaking in Chris Marker's documentary on the artist, in which Matta shows Marker around the Centre Pompidou in Paris, during his 1985 retrospective

Horror Is Not Truth

1948
Oil on canvas
35 x 29 inches

Provenance:

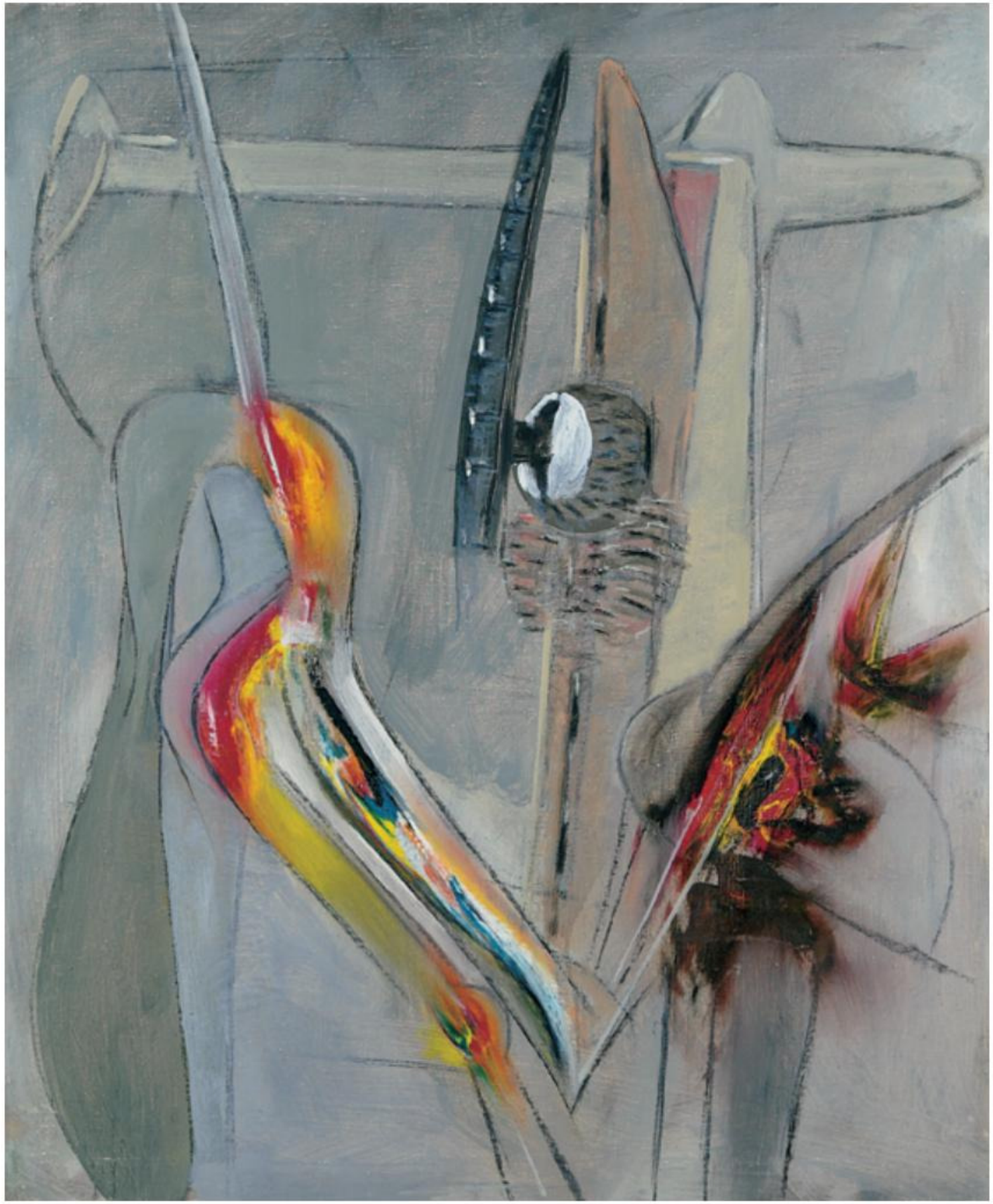
Pierre Matisse Gallery, New York
Acquavella Gallery, New York

Exhibited:

Pierre Matisse Gallery, New York, 1948.
Matta, Kunsthalle der Hypo-Kulturstiftung, Munich; traveled to Kunsthaus, Vienna, September 1991–February 1992.
Masson et Matta: Les deux univers, Yokohama Museum of Art, Yokohama, Japan, April–June, 1994.

Literature:

Matta. Munich: Kunsthalle der Hypo-Kulturstiftung; and Vienna: Kunsthaus, 1991.
Masson et Matta: Les deux univers. Yokohama: Yokohama Museum of Art, 1994.



Top: Roberto Matta, left, with Gordon Onslow Ford in Sausalito aboard the *S.S. Vallejo,* 1956; *Bottom:* Enrico Donati and Matta, 1985.

"Check the suitcase of knowledge that you usually carry with you. Lock yourself to your chair of imagination with your shadow. Cast off the spell of impotence. Summon all your nocturnal courage. And see yourself for a few moments in the mirror of Matta."

—Gordon Onslow Ford, "Surrealist Painting: Adventures into Human Consciousness," one of his lectures at the New School for Social Research, given in 1941

Composition
1961
Oil on canvas
45 x 57½ inches

JOAN MIRÓ

"Comical and cruel, gaily and innocently scandalous, Miró's magic style astonishes and convinces like a child's blurted comment."

—Marcel Jean, *The History of Surrealist Painting*, 1959

Miró is the master of magical innocence and dark prophecy. This work, *Deux personnages en meditation*, perfectly exemplifies this artist's ability to contain such seemingly opposite dualities. The title references two people in meditation, but what we see is in fact one person and his reflection in a full-moon-like mirror. Made in 1937, Miró seems keenly aware of a physical and emotional division that is about to take place, as he will be separated from his adopted homeland of France and the surrealist community around him and will be split from his native Spain, where he will live for the duration of World War II in Mallorca in semi-isolation. Miró asks the viewer rhetorically: How do you unite yourself and your reflection?

Deux personnages en meditation

1937

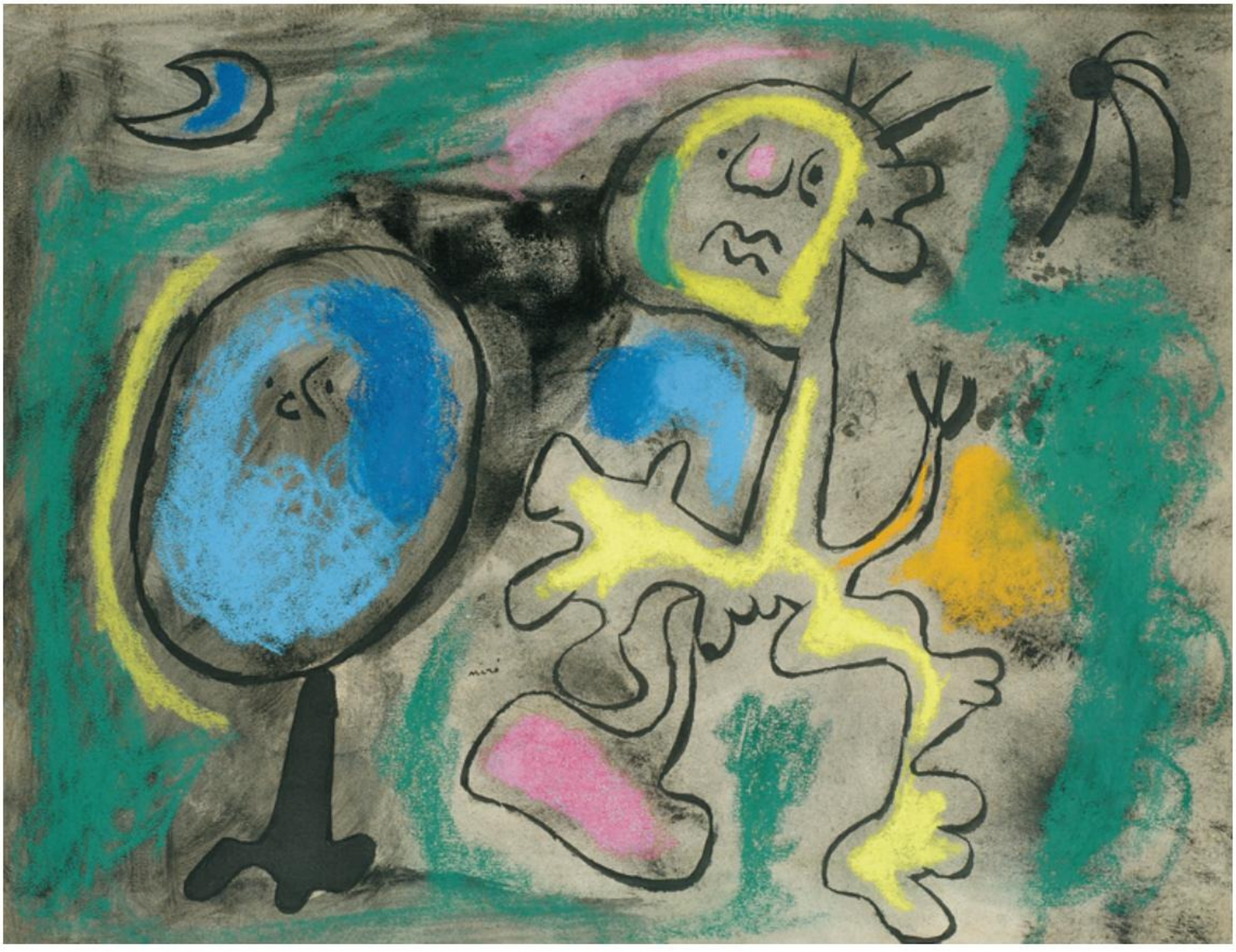
Pastel, ink, and wash on paper

19¼ x 25¼ inches

Literature:

Jacques Dupin. *Joan Miró, Life and Work*. New York: Harry N. Abrams, Inc., 1961.

Jacques Dupin and Ariane Lelong-Mainaud. *Joan Miró: Catalogue Raisonné, Drawings—Volume I: 1901–1937*. Paris: Daniel Lelong–Successió Miró, 2008.



Alfred Jarry, a late nineteenth-century playwright, was a hero to the surrealists for his invention of the character Ubu Roi (Ubu the King). Ubu is in many ways a despicable character, unnecessarily cruel, crass, greedy, and self-satisfied. For Jarry, Ubu was an anti-hero, the stand-in for modern man. Ubu, a guard in the court of the King of Poland, actually plots to kill him and usurp his throne, which he does. The surrealists recognized the absurdist qualities of Jarry's plot and language, as well as the socio-political critique contained within the prescient storyline. Miró took up the Ubu theme in his 1944 Barcelona series as well as in this 1953–54 study used for an illustrated portfolio of the play. Both remain a thinly veiled critique of the Franco regime and its stranglehold over his native Spain.

Ubu Roi–Chez le roi de Pologne

c. 1953–54
Gouache over lithographic base
16½ x 25⅜ inches

Provenance:
Teriade, Paris
Perls Galleries, New York

Antiplat

1956
Earthenware
14½ inches diameter

Provenance:

Galerie Maeght, Paris

Irving Luntz, New York

Marvin and Janet Fishman, Milwaukee

Literature:

José Pierre & José Corredor-Matheos. *Céramiques de Miró et Artigas*. Paris, 1974.

Frances Miralles. *Llorens Artigas*. Barcelona, 1992.

Joan Miró & Josep Llorens Artigas, Ceramics, Catalogue Raisonné 1941–1981. Paris: Daniel Lelong–Successió Miró, 2007.

Plat personnages bleu et jaune

1956

Earthenware

14¾ inches diameter

Provenance:

Galerie Maeght, Paris

Exhibited:

Joan Miró, oeuvre graphique original, céramiques, Musée de L'Athenée, Geneva, June–July 1961.

Joan Miró, National Museum of Modern Art, Tokyo, and National Museum of Modern Art, Kyoto, August–November 1966.

Literature:

M. Gasser. *Miró-Artigas, Die Zusammenarbeit eines grossen Malers mit einem Meistertöpfer.* Zurich, 1963.

José Pierre & José Corredor-Matheos. *Céramiques de Miró et Artigas*. Paris, 1974.

F. Miralles. *Llorens Artigas, Catálogo de obra*. Barcelona, 1992.

Joan Miró & Josep Llorens Artigas, Ceramics, Catalogue Raisonné 1941–1981. Paris: Daniel Lelong–Successió Miró, 2007.

GORDON ONSLOW FORD

In the summer of 1939 Gordon Onslow Ford rented a chateau at Chemilieu, close to the Swiss border and overlooking the Rhone valley. He was joined by Roberto and Anne Matta, Esteban Frances, Yves Tanguy, Kay Sage, and André Breton. The keys to the chateau were ceremoniously presented to Breton on his arrival by Onslow Ford as a symbol of his and the other young surrealist members' loyalty to the cause and willingness to learn more. In the relatively short amount of time spent at Chemilieu, Matta, Onslow Ford, and Frances would undergo a grand education about the nature of surrealist thought. As young men, all in their mid-twenties, they promised to be the future of the movement. Together the group played surrealist games and discussed precepts championed by Breton. They introduced new concepts and were educated by firsthand accounts of the movement's history by Breton and Tanguy. By summer's end it seemed possible that with the inclusion of the new members, surrealism could continue to be as innovative and influential as it had already been over the previous two decades. This history of the world around them would choose a different course. On September 1, 1939, Germany invaded Poland and World War II officially began. The surrealists would be scattered to every corner of the world. But as Matta and Onslow Ford eventually arrived in the new world they did so armed with the lessons of Chemilieu.

Untitled (Chemilieu)
1939
Oil on canvas
28½ x 36 inches

Onslow Ford and his wife, writer Jacqueline Johnson, moved to Mexico in 1941, where they lived until 1947. The work Onslow Ford made during this potent period marks a bridge between his European surrealist work and the language of circle, line, and dot that he would develop in the San Francisco Bay Area and would serve as his visual language for the rest of his career. The Mexican work, with its sense of aerial mapping, is influenced by the physical geography—lakes and mountains—of the land they were living on near Erongaricuaro, Mexico, as well as the sympathy with nature and the formal use of color and materials by the Tarascan Indians, native to that area. Onslow Ford, himself explained: "The Tarascan Indians see in a different way than we and have a communion with nature that we have lost. They seem to comprehend objects rather than see them. This gives them an astonishing sensitivity to form and color." One senses, in the following works made in Mexico, the unique mixing of influences from both surrealism and native forms.

The Dialogue of the Circle Makers

1944
Oil on canvas
46⅛ x 35 inches

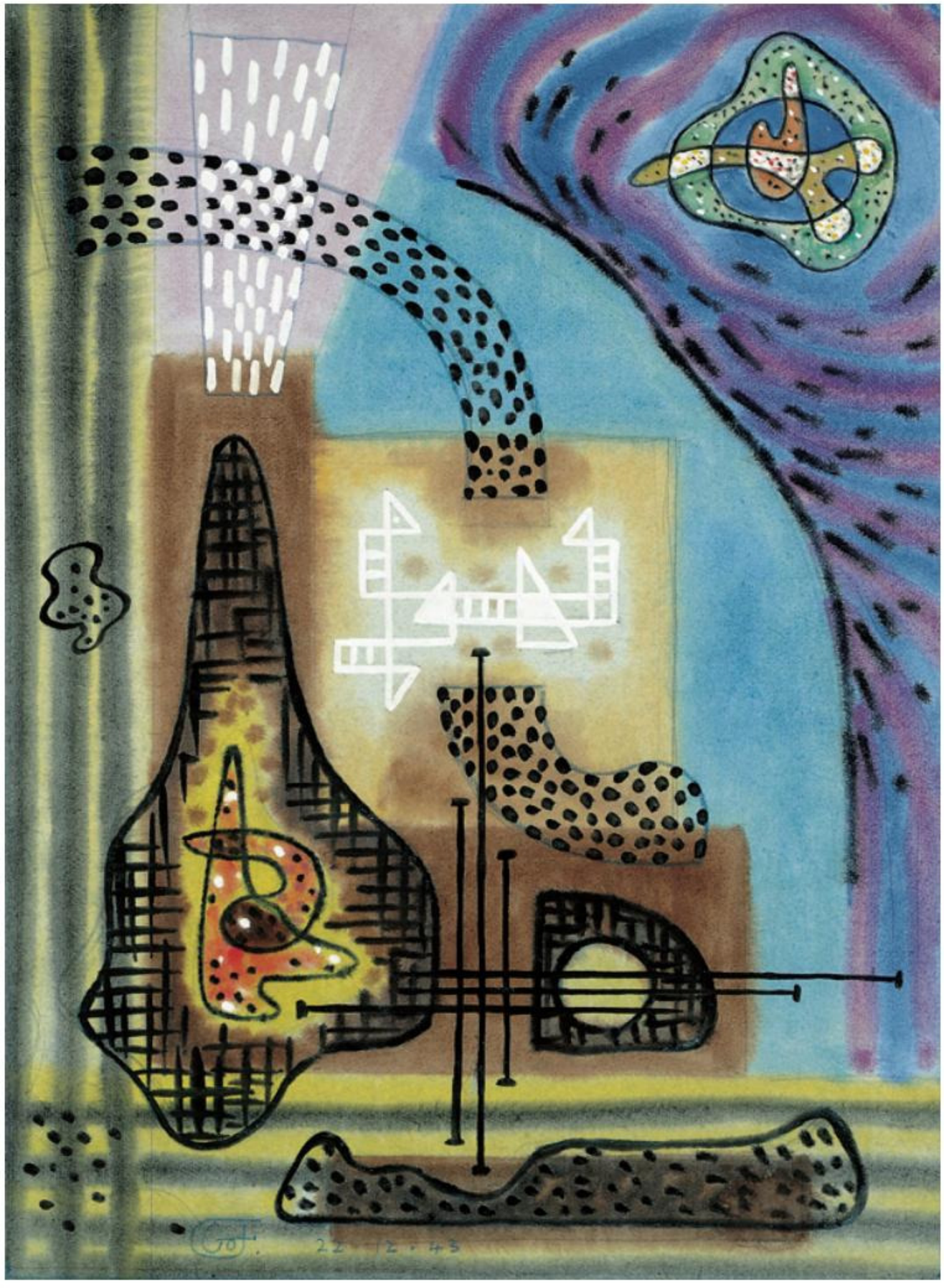
Provenance:
Elisabeth Onslow Ford Rouslin

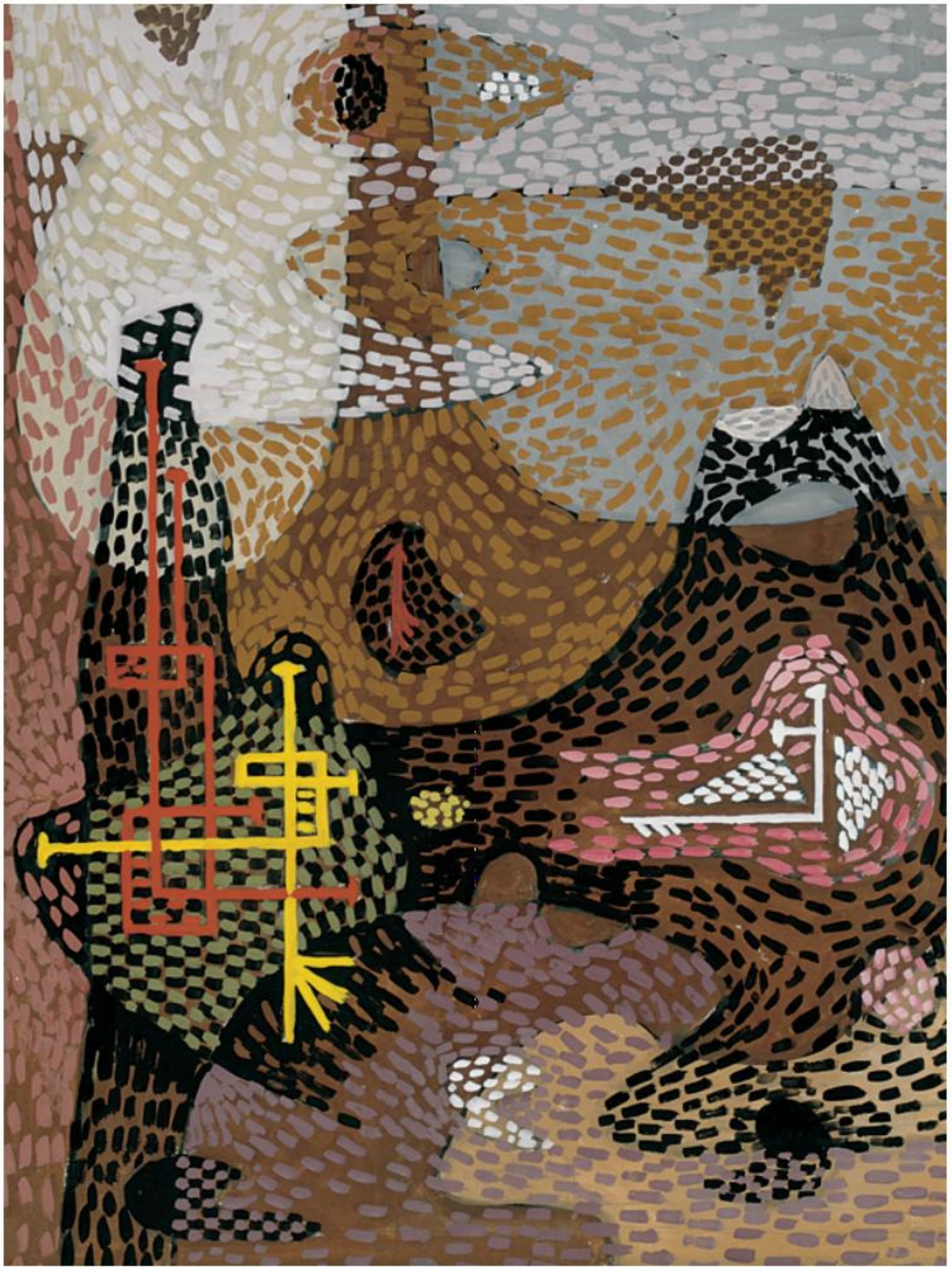
All Powerful Stranger (Version 2)

1944
Casein and watercolor on paper
24¾ x 14 inches

Persons of the Prism

1943
Watercolor and gouache on paper
29 x 23 inches





The Signpost
1947
Gouache on paper
27 x 20 inches

Birth of Venus
1947
Oil on canvas
22¼ x 32¾ inches

"In his meditation the painter explores the jungles, the deserts and the spaces of the mind. He goes through chaos, danger and delight. But it is in the clear place, the open place that something appears that was not there before."

—Gordon Onslow Ford, *Painting in the Instant,* 1964

Future of the Falcon (Early Version)

1947
Casein on board
24 x 38¼ inches

WOLFGANG PAALEN

"Wolfgang Paalen has never ceased to reign over the regions where desolation lurks, over land hemmed in by brushwood and shipwreck, enforcing an order which celebrates the glory of spring like the sap when it floods up through the wild clematis. Paalen's thought processes possess no antecedent in surrealism . . . . I believe that no more serious or more continuous effort has ever been made to apprehend the texture of the universe and make it perceptible to us. I can think of no more rewarding task for those truly independent critics who are anxious to steer clear of well-trodden paths than to pay the most careful attention to Paalen's evolution."

—André Breton, "A Man at the Junction of Two Highways," 1950

Untitled (Fumage-Encrage)

1938

Watercolor, gouache, ink, and candle smoke on cardboard

24½ x 13 inches

Provenance:

Eva Sulzer, Mexico City

Galerie Galaranis-Hentschel, Paris

Geo Dupin, Paris

Private collection, San Francisco

Literature:

Andreas Neufert. *Im inneren des Wals*. Vienna and New York: Springer Verlag, 1999.

The following pieces show the striking evolution of Paalen's work from the mid-1930s to the early 1950s. This beautiful *Untitled* work from 1938 shows the technique that officially made him a surrealist—*fumage*, in which the paper is decorated with smoke, as the starting point for an automatist creation. Later, Paalen's work evolves to invoke more of the more structured lines and totemic impact of the native peoples and art from Mexico, where he lived during the war, to the more planar forms of his late work that seem to evoke abstract expressionism, the very movement that he had done so much to influence.

Les Cosmogones

1943
Oil on canvas
25½ x 25½ inches

Provenance:

Jean Nicole, Paris

Geo Dupin, Paris

Franz von Braun, Germany

Private collection, San Francisco

Exhibited:

Art of This Century, New York, 1945.

Galerie Nierendorf, New York, 1946.

Galerie du Dragon, Paris, 1988.

Eroun

1944
Oil on canvas
13 x 16½ inches

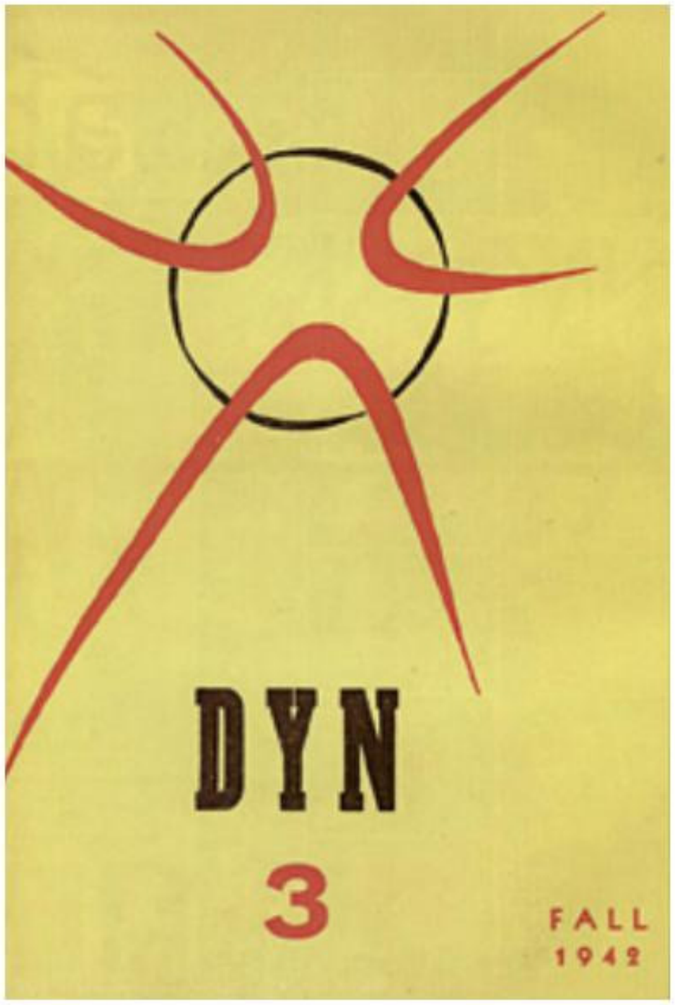
Exhibited:

Art of This Century, New York, 1945.

Literature:

Gustav Regler. *Wolfgang Paalen*. New York: Nierendorf Editions, 1946.

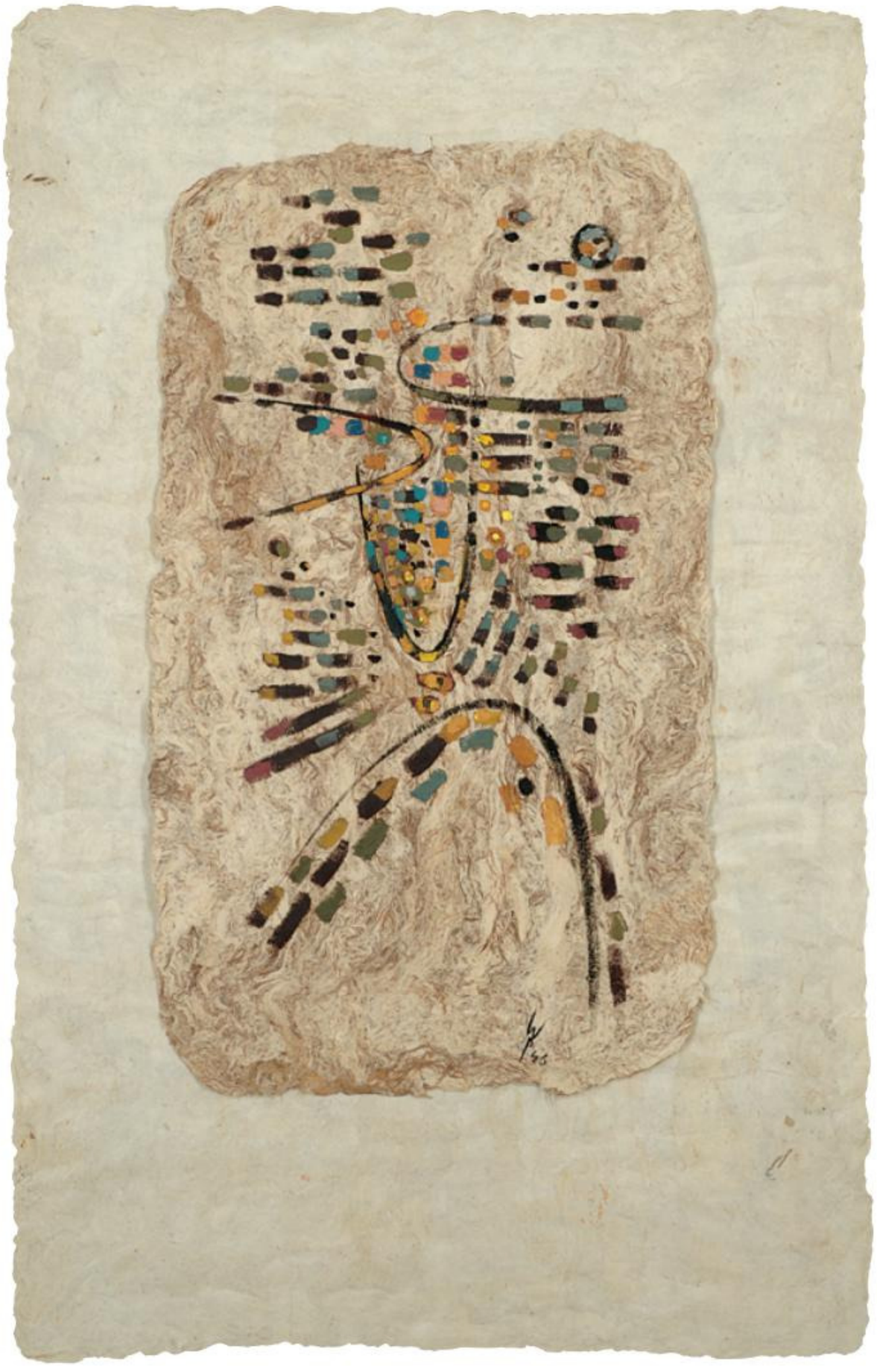
Andreas Neufert. *Wolfgang Paalen: Im Inneren des Wals*. Vienna and New York: Springer Verlag, 1999.

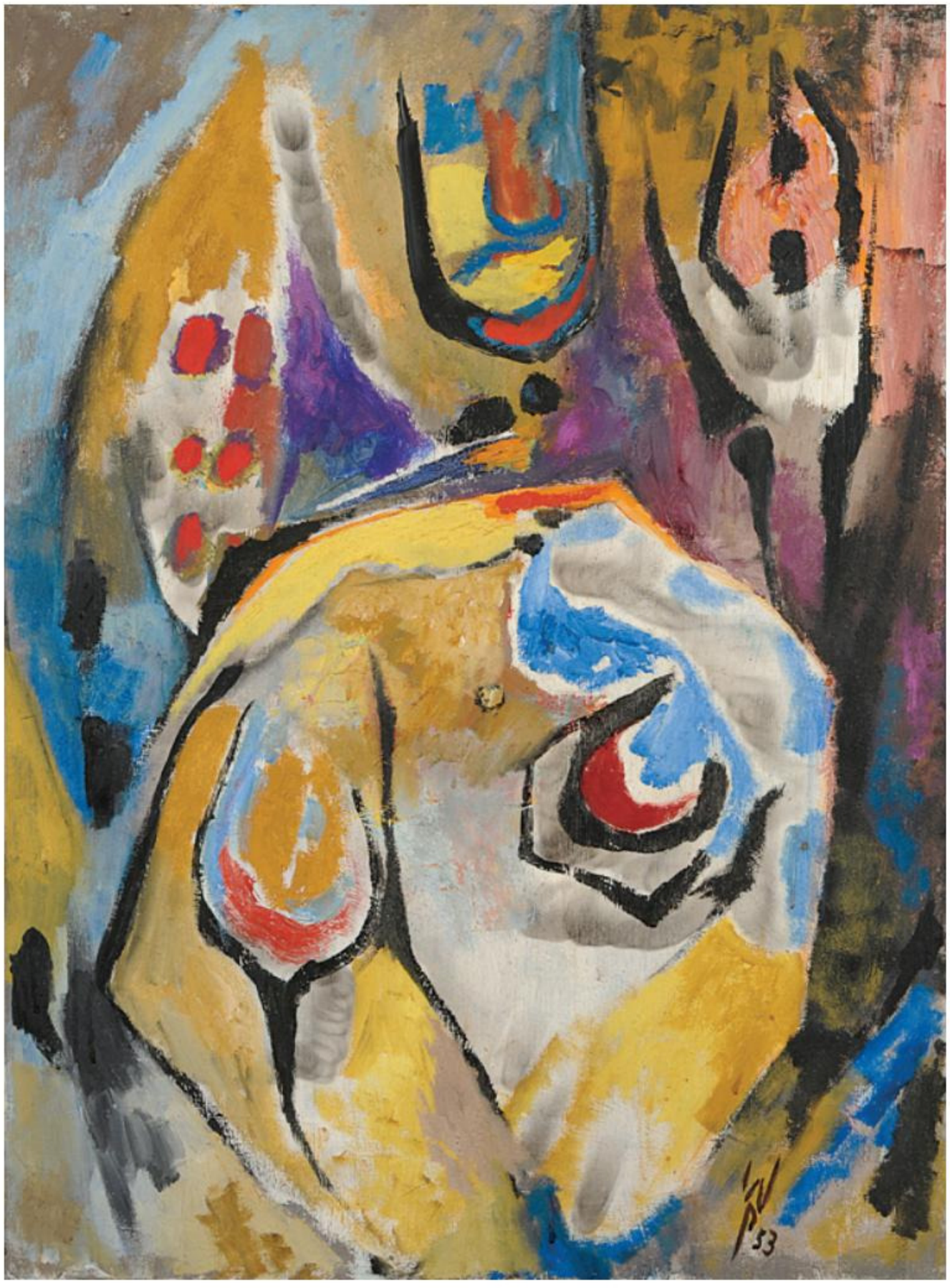


Paalen published six issues of *Dyn*, from his base during the war in Mexico City. *Dyn* represented an outgrowth of surrealist ideas but was also his attempt to break from the movement as it had been constituted and expand it to include a larger range of philosophical and material concerns. Paalen would later collaborate with Gordon Onslow Ford and Lee Mullican on a painting movement called *Dynaton*, which grew out of those artists' search for "the possible." *Dynaton* would also be the name of the 1951 exhibition at the San Francisco Museum of Art, organized by founding director Grace McCann Morley.

No. 3
1946
Oil on amate paper
25 x 16 inches

Exhibited:
Wolfgang Paalen, San Francisco Museum of Art, 1948.





Beatrice perdue

1953
Oil and fumage on canvas
32 x 23½ inches

Provenance:
Geo Dupin, Paris
Galerie Galaranis-Hentschel, Paris
galerie 1900–2000, Paris
Private collection, San Francisco

Exhibited:
Galerie Galaranis-Hentschel, Paris.
Galerie Villand et Galanis, Paris, 1970.

Untitled (Fumage)

1953
Oil and fumage on canvas
28¼ x 38½ inches

Provenance:
Geo Dupin, Paris
Private collection, San Francisco

Literature:
José Pierre. *Wolfgang Paalen*. Paris.
Andreas Neufert. *Im inneren des Wals*. Vienna and New York: Springer Verlag, 1999.

KURT SELIGMANN

Swiss-born Kurt Seligmann was the first of the surrealist group to arrive in the United States at the outset of World War II thanks to a surreptitiously timed solo exhibition at the Nierendorf Gallery in New York. Seligmann's work—populated with macabre, threadlike forms moving through a vacant landscape—was read, of course, in the context of the conflict that was taking place, even though it had been made prior to the war's beginning. Seligmann's painting in America shifted between the purely abstract and the more clearly articulated, supernatural personas of the figures in this striking work. The flowing, vessel-like characters appear to be made out of the land they stand on and at one with it, as the title suggests: they are here for a moment to announce something and will disappear once their message is delivered. This work was made just a year before Seligmann's important book on the history of magic and the occult was first published under the title *The Mirror of Magic*.

Heraldic Apparition

1947
Oil on canvas
48 x 54 inches

Exhibited:
Private Worlds, Whitney Annual, New York; traveled to American Federation of Art, March 1960–March 1961.

STELLA SNEAD

"Snead has said that often paintings appear, fully formed in her mind's eye, waiting only for the hand to translate the vision to pigment on canvas. In this, she shares with the surrealists an attitude toward painting as a kind of mental alchemy, fluid and organic. One has the feeling that in these paintings, states of feeling and consciousness are slowly captured and given form, reappearing in the mysterious personages and magical animals that stand guard over their meticulously rendered worlds, looming watchful and totem-like over vast expanses of earth and sky. Snead is an artist who has traveled widely, living for extended periods in the American Southwest and in India. Her affinity for place, and her sensitivity to natural grandeur, have also left their traces in these compositions."

—Whitney Chadwick, "Stella Snead: The Paintings," 1999

Eclipse of the Moon
1942
Oil on masonite
18 x 14 inches

STELLA SNEAD 38

◀ **Feet**
1938
Charcoal on paper
26½ x 40 inches

Crisis Birds ▶
1950
Oil on board
16 x 12 inches

YVES TANGUY

Yves Tanguy's *Second Message III,* is the third and final of a series of works made in 1926, 1927, and 1930, respectively, that through their titles invoke the idea of occult-like messages being delivered from otherworlds. One can imagine the hovering flying-animal-like form on the right soon landing, with its antenna set to receive and transmit into and from this foreign landscape. Formally this work marks a break with the darker palette of Tanguy's previous work, where the sky appeared much smokier, or alternately seemed to be underwater. It is possible that this tangible change was a result of a trip in 1930 to North Africa whose light-filled, yellow-tinted desert landscapes seem to have bearing on the lost-sands quality and diminishing horizon of this work.

Second Message III

1930
Oil on canvas
25⅛ x 28¾ inches

Provenance:

Pierre Matisse Gallery, New York

Exhibited:

Surrealism: Two Private Eyes, The Neushi Ertgegun and Daniel Filipacchi Collections, Guggenheim Museum, New York, June 4–September 12, 1999.

The Colour of My Dreams: The Surrealist Revolution in Art, Vancouver Art Gallery, May 28–October 2, 2011.

Literature:

Pierre Matisse. *Yves Tanguy*. New York, 1963.

Patrick Waldberg. *Yves Tanguy*. Brussels: A. de Rache, 1977.

Surrealism: Two Private Eyes, The Neushi Ertgegun and Daniel Filipacchi Collections. New York: Guggenheim Museum, 1999.

Dawn Ades. *The Colour of My Dreams: The Surrealist Revolution in Art*. Vancouver: Vancouver Art Gallery, 2011.

Le Col de l'Hirondelle

1934
Oil on panel
18 x 14¾ inches

Provenance:

Paul Eluard
Pierre Matisse Gallery, New York
Daniel Filipacchi, New York

Exhibited:

The Fantastic in Modern Art Presented by View, Hugo Gallery, November 15–December 15, 1945.

Surrealism: Two Private Eyes, The Neushi Ertgegun and Daniel Filipacchi Collections, Guggenheim Museum, New York, June 4–September 12, 1999.

Yves Tanguy, L'Univers Surréaliste, Musée des Beaux-Arts, Quimper, France, June 29–September 30, 2007; traveled to Museu Nacional d'Art de Catalunya, Barcelona, October 26, 2007–January 13, 2008.

Literature:

Patrick Waldberg. *Yves Tanguy*. Brussels: A. de Rache, 1977.

Surrealism: Two Private Eyes, The Neushi Ertgegun and Daniel Filipacchi Collections. New York: Guggenheim Museum, 1999.

René Bihan, Renée Mabin, Martica Sawin. *Yves Tanguy*. Quimper, France: Éditions Palatines, 2001.

André Cariou et al. *Yves Tanguy, L'Univers Surréaliste*. Quimper, France: Musée des Beaux-Arts; Paris: Éditions d'Art Somogy, 2007.

André Cariou et al. *Yves Tanguy, L'Univers Surrealista*. Barcelona: Museu Nacional d'Art de Catalunya, 2008.

"Yves Tanguy was quiet, neat as a pin, and unpretentious. He was a loyal friend, and he had no enemies. In company his silence was pleasant. He neglected personal interests to live his whims. He did not speak about painting or worry about the state of the world, and when he complained, it was with good humour. Once he found himself in a street riot, lost two teeth, but that was part of the game. He was sometimes bitter, but I never saw him dismayed. The only person on whom he was sometimes harsh was himself. For periods he lived on alcohol, and had hair-raising escapes from hazards. His mission to paint cast a protective aura around him. He had been known to nourish himself on live insects. In fact he existed for periods on little more than air. Though such a thought would not have entered his head, Yves Tanguy was an enlightened man of the most touching simplicity. He moved in the crowd anonymously. Only a few close friends could see his inner light. Painting was his form of meditation."

—Gordon Onslow Ford, *Yves Tanguy and Automatism*, 1983

Composition

1936
Oil on canvas
16 x 13 inches

Provenance:

Margaret and Hans Bellmer
(a gift from the artist)
Galerie Furstenberg, Paris

Literature:

Pierre Matisse. *Yves Tanguy: A Summary of His Works*. New York, 1963.

Patrick Waldberg. *Yves Tanguy*. Brussels: A. de Rache, 1977.

An original Surrealist, Tanguy represents the bridge between the Old World and the New. He was with André Breton in the 20s, as the movement came into being. He can be seen in a photo by Gertrude Stein in 1939 seated next to Breton and the new younger recruits to Surrealism, Gordon Onslow Ford and Roberto Matta. Then he is seen here in 1947, in a manmade totem pole with Enrico Donati, a friend from the United States, where Tanguy had moved during World War II. Tanguy married painter Kay Sage (cousin to David Hare), and their Connecticut home became a meeting place for both European and American artists, long after the war was over.

Untitled

1938
Gouache on paper
9⅞ x 7⅛ inches

Provenance:

Maurice Lefebvre-Foinet, Paris

Exhibited:

Der Surrealismus 1922–1942, Haus der Kunst, Munich, Musée des Arts Décoratifs, Paris.

Yves Tanguy, Retrospective 1925–1955, Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Staatliche Kunsthalle, Baden-Baden; Solomon R. Guggenheim Museum, New York, 1982–83.

Literature:

Der Surrealismus 1922–1942. Exhibition catalogue. Musée des Arts Décoratifs. Munich: Haus der Kunst, 1972.

Patrick Waldberg. *Yves Tanguy*. Brussels: A. de Rache, 1977.

Yves Tanguy, Retrospective. Paris: Musée National d'Art Moderne, 1982.

ARTIST BIOGRAPHIES

William Baziotes (1912–1963)

Born in Pittsburgh, moved to New York in early 1930s, studying at the National Academy of Design in New York City and painting realistic landscapes and still lifes. Employed by the WPA Art Project in the late 1930s, began to execute works in a more stylized manner. Influenced by the arrival of the European Surrealists in New York during World War II and was included in *First Papers of Surrealism*. Worked closely with Matta, a proponent of automatic painting, who exerted a large influence on Baziotes and fellow artists including Kamrowski, Pollock, and Jimmy Ernst. Solo shows at Art of This Century Gallery in 1944 and in 1946 at the Samuel Kootz Gallery. In 1948, founded, with Hare, Robert Motherwell, and Mark Rothko, The Subjects of the Artist School. Work dealt with the shadowy, mysterious realm of mythic subject matter and the unconscious, later marked by a poetic feel, with abstracted figures against a timeless, mottled ground. In 1962, included in Sydney Janis's important exhibition *Ten American Painters*. Lived with his wife Ethel in Manhattan, and died there in 1963.

Victor Brauner (1903–1966)

Romanian-born painter and sculptor introduced to the surrealists through Constantin Brancusi and Yves Tanguy. Officially joined the group in 1933. Became known for his Ubuesque series of canvases entitled "Monsieur K" and the gruesomely prophetic canvases of distorted figures with gouged-out eyes. In 1938 lost his own eye during a fight between Domínguez and Esteban Frances, and thenceforth was known by Breton as the clairvoyant and magician of the group. During the occupation he lived in forced seclusion in Bases-Alps. With lack of materials improvised an encaustic from candle wax and developed a graffito technique. His postwar painting focused on mythology, hieroglyphics, and Mexican codices. Exhibited in the *Exposition Internationale du Surréalisme* at the Galerie Maeght in Paris in 1947 and the *Venice Biennale* in 1954 and in 1966. He died in Paris in 1966.

Alexander Calder (1898–1976)

Born in Lawton, Pennsylvania, in 1898 into a family of artists, particularly sculptors. From an early age constructed toys out of wood, wire, and other materials. Initially studied mechanical engineering, but later enrolled in the Arts Students League. Developed an interest in the circus, and in 1926 made his own miniature "Cirque Calder" with characters that the artist would manually move, creating performances. In late 1920s and early 1930s, introduced to the Parisian avant-garde and surrealists, including Hans Arp, Miró, Man Ray, Masson, Max Ernst, and Tanguy. He and Miró became lifelong friends, with a shared love of abstraction, biomorphic creatures, and playfulness. A 1932 visit to Piet Mondrian's studio proved a major inspiration toward abstraction. From this came his revolutionary kinetic sculptures for which Marcel Duchamp coined the term "mobiles." In 1933 he returned to the U.S., settling on a farm in Roxbury, Connecticut, which became a gathering spot for many of the Surrealists and New York artists during and after World War II. In 1936 his work was shown in the *Fantastic Art Dada Surrealism* show, and was included in the *First Papers of Surrealism* exhibition in New York in 1942. After a long and prosperous career, died in New York in 1976.

Leonora Carrington (1917–2011)

Born in 1917 Clayton Green, South Lancashire, to an affluent family. Rebellious toward her parents' desire for a traditional upbringing and introduction as a debutante, was expelled from private schools for her eccentric behavior before enrolling in an art academy in Florence and later studying under Amédée Ozenfant. First contact with the surrealist circle was upon meeting with Max Ernst in 1937. Moved to Paris that year at age 20 and became a young but impressive participant in surrealism. With Ernst moved to Saint-Martin-d'Ardèche in 1938. In 1940, Ernst was imprisoned in an internment camp, after which Carrington suffered a nervous breakdown, and her family sent her to a mental hospital in Spain. After escaping to New York, departed for Mexico in 1942 where she stayed for the remainder of her life. Explored themes of alchemy, spiritual studies, myth, and the occult, and her unique oeuvre depicts magical and alchemical rituals conducted by marvels and shape-shifting beings. The Gothic-style architecture of the homes of her youth and the Celtic myth and folklore told by her Irish nanny found reoccurring expression. Died May 25, 2011, at the age of 94.

Salvador Dalí (1904–1989)

Born in Figueres, Spain, only a few miles away from the French border. From an early age showed outstanding artistic talent and attended the most prestigious art school in Madrid. Became familiar with the classic Italian and Spanish painters such as Raphael, Leonardo da Vinci, and

Velázquez. Traveled to Paris, where he met fellow Catalan Joan Miró, poet Paul Eluard, and René Magritte, who would introduce him to surrealism. Dalí's first surrealist paintings were small collages of his dream images that employed a meticulous art technique drawn from Renaissance artists that was in stylistic opposition to the "hallucinatory characters" of their content. Influenced by Freud and psychoanalytic theories, developed what he called the "paranoiac-critical" method of painting. Considered a savior of the movement and a catalyst that shifted surrealism firmly into aesthetics versus poetics when he joined in 1930, Dalí was nonetheless expelled publicly from the Surrealist movement in 1934 after several disagreements with founder André Breton. Eccentric to the end, his use of surreal symbolism was always present. Died in the city of his birth in 1989.

Oscar Domínguez (1906–1957)

Born and raised in the Canary Islands, off the coast of Spain, where his father owned a plantation. Moved to Paris in the early 1930s and became a painter and sculptor. Officially made a surrealist by Breton in 1934. A particularly active participant in the group until the war, he is credited with the invention of the decalcomania, an automatic technique in which gouache or other thin paint is spread on one surface then printed onto another, with chance-induced results. This technique was later adopted by Max Ernst and others. Remained in France during the occupation, befriending Picasso, who would have a great influence on his later works. Exhibited throughout Europe until his suicide in 1957.

Enrico Donati (1909–2008)

Studied economics in Pavia, Italy, before turning his attention to avant-garde music and ultimately to painting in Paris, in the early 1930s at the École de la rue de Berri. There, the young Donati discovered the surrealists and came in contact with the sacred artifacts of the Native Americans in a museum in Paris. Determined to learn more about them and their ways, he traveled to the American Southwest and Canadian Northwest, living and trading with the people and learning their myths, before returning to Paris. In 1939, moved his young family to New York. Held his first exhibition at the New School of Social Research, where it was recognized by André Breton, who welcomed him as a new voice for surrealism. Helped Marcel Duchamp organize the *Exposition Internationale du Surréalisme* in 1947 at the Galerie Maeght in Paris. While his visual language continued to evolve throughout the rest of his career, always considered himself a surrealist. Solo exhibition held at San Francisco's de Young Museum of Art in 2007. Passed away in 2008 at his home in Manhattan at the age of 99.

Marcel Duchamp (1887–1968)

One of the giant figures of twentieth-century art, whose influence is rivaled only perhaps by Picasso. After moving to Paris in 1904, started experimenting with all current movements of the time, from post-Impressionism to Fauvism, from cubism to futurism. In 1911 sent a portrait that was composed of a series of monochromatic, superimposed silhouettes, from which the idea for the *Nude Descending a Staircase, No. 2*, the work that would scandalize the 1913 Armory Show in New York, was born. In this latter work, no nude at all is visible but only a machinelike form, a nonobjective and virtually new cinematic effect. In the aftermath of this, recognized the artistic possibilities he had unearthed. Made his last painting in 1918, and mostly devoted himself to conceptual sculptures, including *The Large Glass*, and his most famous work *Fountain*, a found urinal on which he signed the name of fictional artist "R. Mutt." This work again debuted at the 1917 Armory show, and from then on the medium of irony became an inextricable element in contemporary art. An original Dadaist, he won the admiration of the Surrealists, who were likewise also wary of his rejection of painting. Nonetheless Duchamp remained close to the Surrealists, old and new, including Breton, Tanguy, and later Enrico Donati. Although he lived in New York for much of his life, Duchamp returned to France at the end of his life, where he died in 1968.

Jimmy Ernst (1920–1984)

Hans-Ulrich Ernst, later known as "Jimmy," was born to Dada and Surrealist artist Max Ernst, and art historian and journalist Louise Straus-Ernst, who divorced when Jimmy was two. Max moved to Paris, as he and his mother remained in Cologne. Raised in an artistic milieu, with the rise of anti-Semitism after Hitler became Chancellor of Germany, Louise was forced to flee to Paris. Jimmy remained in Germany with grandparents and apprenticed with publisher Hans Augustin, near Hamburg. In 1937, on a trip to Paris saw Picasso's *Guernica* which moved him to perceive an artist's role as an agent of change. In 1938 obtained passage to the United States, where he discovered Hopi rituals, jazz, and science. Worked at the Museum of Modern Art mailroom and painted at night. Befriended members of the avant-garde, notably, William and Ethel Baziotes. Attended the 1941 lectures on surrealism by Gordon Onslow Ford at the New School of Social Research. Served as director of Art of This Century gallery, then with Eleanor Lust opens Norlyst Gallery in 1943. Ernst bridged the two major influences of surrealism and abstract expressionism. His work is marked by an almost obsessively intricate grid of lines, under which one discerns forms and shapes. Died in 1984, shortly after his autobiography, *A Not So Still Life*, is published.

Max Ernst (1891–1976)

Born in 1891 in Bruhl, Germany, studied art early, but studies were interrupted when he was drafted to fight in World War I. Living in Cologne after the war, co-founded the Dada movement there. Married Louise Straus and they had a son, Jimmy. Joined the surrealists in 1922, the same year he and Louise divorced and he began to live in a ménage à trois with Paul and Gala Eluard. His contributions to the group would include the development of the techniques *frottage* and *grattage* as well as the collage novel. In the late 1930s he moved with British painter Leonora Carrington to a small town in the southwest of France. At the war's outset, was interned but eventually escaped to New York with the help of Peggy Guggenheim in 1941, whom he also married. Divorced Guggenheim in 1945, and left New York in 1946 with his new wife, painter Dorothea Tanning. Lived in Sedona, Arizona, before resettling in France in 1953. Received the Grand Prize for painting at the *Venice Biennale* in 1954, and had major retrospectives at Kunsthalle, Musée d'art Moderne, Paris; The Museum of Modern Art, New York; Solomon Guggenheim Museum, New York; and Tate Gallery, London. Died in Paris in 1976, true to surrealism until the end.

Leonor Fini (1907–1996)

Born in Buenos Aires, Argentina, in 1907 and raised in Trieste, Italy. Self-taught, studied the art of the Renaissance, Pre-Raphaelites, Romanticism, Mannerism, Symbolism painters as an adolescent. As a teenager read the writings of Freud. Exhibited with Giorgio de Chirico in Milan and moved to Paris in the 1930s where her peers and friends included Paul Eluard, Max Ernst, Dalí, Carrington, René Magritte, and Brauner. Fiercely independent in her work and lifestyle, refused to label herself a surrealist yet exhibited alongside the artists of the movement in Paris, London, and New York, sharing the common interest in the themes of dreams, the unconscious, and psychic metamorphosis. Included in the 1936 exhibition at NY MoMA *Fantastic Art Dada Surrealism*, and in a two-person show with Max Ernst at the Julien Levy Gallery there. Organized an exhibition for Leo Castelli's Galerie Drouin, with work by Dalí, Meret Oppenheim, Max Ernst, and Eugene Berman. Spent much of the war in Monte Carlo. Work epitomized by beautiful women, dreamlike environments, provocative relationships, and sexual and gender ambiguity. Self-sufficient throughout her life, Fini died in Paris in 1996.

David Hare (1917–1992)

American photographer, painter and sculptor born in New York in 1917. Hare was introduced to the surrealists in exile in the early 1940s, through his cousin Kay Sage, painter and wife of Yves Tanguy. Collaborated with Breton, Duchamp, and Ernst on the magazine *VVV* in 1942–44. Exhibited at Peggy Guggenheim's Art of This Century gallery. In 1944 Hare married the former wife of André Breton, artist Jacqueline Lamba. In 1947 took part in the *Exposition Internationale du Surréalisme* at Galerie Maeght. A member of the early New York School, Hare would help establish The Subjects of the Artist school in 1948 alongside Mark Rothko, Robert Motherwell, and Baziotes. Participated from 1954 to 1957 in the invitational New York Painting and Sculpture Annuals. Held several teaching positions and turned his attention to a series of paintings and sculptures based on the Cronus myth, which were shown at a solo show at the Guggenheim Museum in 1977. Died at his longtime home in Jackson Hole, Wyoming, in 1992.

Marcel Jean (1900–1993)

French-born writer, painter and sculptor who joined the Surrealists in 1933. In addition to his work in decalcomania, Jean would create surrealist objects and paintings with heraldic themes. His association with the surrealists would last until 1959. A tireless documenter and lecturer, Jean wrote two books documenting the history of the movement as a whole, *Histoire de la Peinture Surréaliste* (1959) and *L'Autobiographie du Surrealisme* (1978).

Gerome Kamrowski (1914–2004)

Born in Warren, Minnesota in 1914. As a member of the WPA/FAP traveled extensively throughout the United States during the 1930s. In 1937 studied at The New Bauhaus in Chicago with László Moholy-Nagy and with Hans Hofmann at his school in Provincetown, Massachusetts. Awarded a Guggenheim Fellowship by Hilla Rebay in the early 1940s which brought him to New York City and into contact with the exiled Surrealists. Worked closely with Baziotes, Robert Motherwell, Pollock, and Matta. One of the original members of an open-ended movement referred to as abstract surrealism, a group that would prove to be a critical step in the birth of abstract expressionism. Invited into surrealism by Breton. Left New York in 1948 and became a professor of art at the University of Michigan until his retirement 1982. Kamrowski died in 2004.

André Masson (1896–1987)

Fought for France during World War I and was wounded, hospitalized, and eventually interned in a psychological ward for insubordination. Joined the surrealists in 1922 and worked in highly influential forms of automatic painting and drawing including "sand paintings." Traveled to Spain just before the Civil War to support the republicans before returning to Paris in 1937. Immigrated to the United States in 1941. Upon his arrival, a U.S. Customs agent confiscated a portfolio of his drawings due to their eroticism. Settled in Connecticut and his mature paintings served as a major influence on abstract expressionism. Saw Chinese painting at a show at the Metropolitan Museum of Art, and upon his return to France, this Asian calligraphy would influence the next few years of his work before his ultimate return to his favored themes of sexuality and mortality. Was honored with a retrospective exhibition at the Museum of Modern Art in New York in 1976. Died in Paris in 1987.

Roberto Matta (1911–2002)

Born Roberto Antonia Sebastian Matta Echaurren in Santiago, Chile, to Basque parents, in an upper middle-class family. Graduated from architecture school in 1933 and settled in Paris in 1935. Apprenticed with modernist architect Le Corbusier. Introduced through Federico Garcia Lorca to Salvador Dalí and also met the British artist, Gordon Onslow Ford, who became a lifelong friend. André Breton, upon seeing his work, invited him to join the Surrealists. Explored his subconscious with a symbolic, abstract language and calls these ever changing internal landscapes, in a process he termed psychological morphology. Came to New York, during World War II, where his dynamic and approachable demeanor led him to develop relationships with and become mentor to the American artists Kamrowski, Pollock, Arshile Gorky, Baziotes, Peter Busa, and Robert Motherwell. Attracted by the "untamable nature" of what he sees, his imagery became more chaotic yet contained within a defined cosmos, symbolizing his belief in the fundamental unity of all things. Expelled from surrealism as his work began to explore reality in the context of the outer social and political themes. Several significant retrospectives of his work held in his lifetime, including at the National Gallery in Berlin in 1970 and at the Pompidou Center in Paris in 1985. Died in Italy in 2002.

Joan Miró (1893–1983)

Born in 1893 in Barcelona, Spain, into a family of artisans and goldsmiths. Studied art at the Academy of La Llotja in Barcelona and had his first solo at the Dalmau Gallery with a collection of still lifes, nudes, and landscapes inspired by the Fauves and Cubism with strong references to Catalan peasant landscapes. Moved to Paris in 1919, where he became friends with André Breton, forming a relationship that lasted long into his career. Participated in the first surrealist exhibition in 1925, and brought his own poetic vision into the sphere of pure psychic automatism promoted by his peers. Invented a new kind of relational, pictorial space in which figures and their environments were

strangely, even unrealistically depicted. Balanced spontaneity with meticulous planning, resulting in dream-inspired compositions that were nevertheless carefully executed. Experimented in many creative media, including painting, graphics, ceramics, public sculpture, tapestry, and even theater. Died in Palma de Mallorca in 1983.

Gordon Onslow Ford (1912–2003)

Born in England in 1912 into a family of artists, Onslow Ford painted from an early age. Attended the Royal Navy College and developed a lifelong love of the sea. Early artwork is largely seascapes, and the notions of mapping, navigation, and the voyage permeate his artwork throughout his career. Moved to Paris in 1937 to study painting with André Lhote. Met Chilean artist Matta, and together they theorized about depicting invisible objects and landscapes which took shape, not in the physical world, but in the depths of the psyche. With this discovery joined the surrealist group under André Breton. With Breton, Tanguy, Matta, and others lived at Chemilieu in an abandoned chateau in Western France in the summer of 1939, sharing ideas and painting. During World War II, was invited to deliver lectures at the New School of Social Research in New York and immediately unwittingly became the spokesman for the surrealist movement and its link to the young New York painters. Met and married writer Jacqueline Johnson, and they moved to Mexico, where they lived until 1947. Then moved to the San Francisco Bay Area, where Onslow Ford would form a shortlived group—Dynaton—with Wolfgang Paalen and Lee Mullican. Embracing the new "possibilities" of art, this group signaled the end of Onslow Ford's formal association with the surrealists, though he would paint using automatist techniques for the rest of his career. Died at his home in Inverness, California, in 2003.

Wolfgang Paalen (1905–1959)

Born in Vienna in 1905, his family moved to Berlin in 1912 and again to Rome in 1919. Influenced by Julius Meier-Graefe, Nietzsche, Schopenhauer, and the Gestalt psychologists. Studied art in Paris and Cassis in 1925–26 where he met painters Jean Varda and Georges Braque, and visited the art school of Hans Hofmann in Munich, as well. Joined the surrealists in 1936 and participated in all their major exhibitions. Inventor of the automatic technique *fumage* in which the smoke of a kerosene lamp or a candle is used to create a mark on canvas or paper that serves as the beginning image for a more complete painting. Dalí also used the *fumage* technique extensively. Paalen came to the United States in 1939 and then went to Mexico in autumn of the same year at the request of Frida Kahlo. Co-curated the *International Surrealist Exhibition* in the Galeria de Arte Mexicano in 1940. His theoretical magazine *Dyn* was well known in New York during the war years. Came to the San Francisco Bay area in 1949 and along with Onslow Ford and Lee Mullican started the Dynaton group. Later returned to Mexico, where he took his own life in 1959.

Kurt Seligmann (1900–1962)

Born in Basel, Switzerland, in 1900. Studied at the Ecole des Beaux-Arts in Geneva, then traveled to Paris where his friend Alberto Giacometti introduced to him to Hans Arp and ultimately André Breton. Became an official member of the surrealists in 1937. Immigrated to the United States in 1939 ahead of the other surrealists and worked tirelessly to help the other surrealists enter the U.S. during World War II. An expert on magic and the history of the occult, he authored *The Mirror of Magic* (1948). His work depicted strange beings communing at festivals and feasts surrounded by almost sinister ribbons and flags. Widely respected in surrealist and academic circles, was lifelong friends with the art historian Meyer Shapiro. Choosing never to return to Europe, he and his wife Arlette lived in New York City and Sugar Loaf, New York, not far from others of the expatriates. Seligmann died in 1962 from an accidental self-inflicted gunshot wound at his Sugar Loaf home.

Stella Snead (1910–2006)

Born in London, Snead began painting in the 1920s. Studied with the French Abstractionist Amédée Ozenfant in the mid 1930s, where she met and became lifelong friends with Leonora Carrington. Through Carrington was introduced to the surrealist circle. In 1939, with the outbreak of World War II, moved to the United States, where she lived mainly in New York City and Taos, New Mexico, for the next decade. Traveled extensively throughout India and eventually stopped painting to pursue photography in the 1950s. Returned to painting in the late 1980s. Early canvases are populated by strange bird creatures and dramatic landscapes. Late recognition of her surrealistic art came in 2005, when one of her paintings was included in *Surrealism USA*, a major exhibition of American Surrealism at the National Academy Museum in New York. Died in New York City in 2006 at the age of 96.

Yves Tanguy (1900–1955)

Born in Paris, spent summers in Brittany, where the landscape of stone formations—the Celtic dolmens, menhirs, and mystical sites—created a lasting impression on the artist. At age 18, as a merchant seaman, traveled to Africa and South America, returning to Paris in 1922. Inspired upon seeing the art of Giorgio de Chirico and reading the journal *La Révolution Surréaliste*, began drawing and painting without any academic training. In 1925, met several Surrealists writers and painters, including Louis Aragon, Masson, and André Breton. One of the earliest painters of the movement with Max Ernst, Masson, and Alberto Giacometti, Tanguy was a highly regarded representative of surrealism. A dedicated participant and member of the group and firm supporter of Breton. His surrealist landscapes are environments of the inner world, imagination, and dreams, depicted with illusionistic precision and can be read in a variety of ways. In 1939 began a relationship with the American artist Kay Sage, whom he joined in New York and married. Settled in Woodbury, Connecticut, where their home was a meeting point for the exiled surrealists. Died in Woodbury in 1955.

Artist biographies written by Melanie Cameron, Kendy Genovese, Frederick Holmes, Jasmine Moorhead, D.J. Niccolls, Carlos Saura, Luke Weinstein, and Travis Wilson.

Credits:

p. 11: Leonor Fini, 1936, Library of Congress, Prints & Photographs Division, Carl Van Vechten Collection; p. 14: William Baziotes, ca. 1959/unidentified photographer. Kootz Gallery records, Archives of American Art, Smithsonian Institution; p. 22: Alexander Calder, ca. 1938/Herbert Matter, photographer. Alexander Calder papers, Archives of American Art, Smithsonian Institution; p. 32: Salvador Dalí, 1946 © Philippe Halsman/Magnum Photos; p. 34: Salvador Dalí, 1956 © Philippe Halsman/Magnum Photos; p. 56: Marcel Duchamp playing chess in his studio, 1952/Kay Bell Reynal, photographer. [Photographs of artists taken by Kay Bell Reynal], Archives of American Art, Smithsonian Institution; p. 66: Max Ernst in a composite photo, ca. 1920/unidentified photographer. Rudi Blesh papers, Archives of American Art, Smithsonian Institution; p. 86: David Hare, 1952/Arnold Newman, photographer. © Arnold Newman Studios, Inc. Arnold Newman photographs of artists, Archives of American Art, Smithsonian Institution; p. 100: André Masson, ca. 1953/Alfredo Valente, photographer. Alfredo Valente papers, Archives of American Art, Smithsonian Institution; p. 110: Joan Miró, 1935, Library of Congress, Prints & Photographs Division, Carl Van Vechten Collection; p. 116: Gordon Onslow Ford, photo by Elisabeth Onslow Ford Rouslin, courtesy the Lucid Art Foundation; p. 136: Stella Snead, 1979/unidentified photographer. William and Ethel Baziotes papers, Archives of American Art, Smithsonian Institution; p. 140: Yves Tanguy, 1929, photograph by Man Ray © 2011 Man Ray Trust/ADAGP Artist Rights Society/Telimage

Pages 51 and 53:

*This select exhibition and literature history is representative of all original versions of this work.

Full citations of quotations throughout the catalogue:

p. 16: Ann Temkin, Interview with Enrico Donati, January 1997. Unpublished. Interview was conducted when Temkin was curator at the Philadelphia Museum of Art; currently she is Chief Curator at the Museum of Modern Art, New York; p. 18: André Breton, "White Rose Bunch," in *Surrealism and Painting* (Boston: MFA Publications, 2002), p. 121; p. 22: Mark Rosenthal, *The Surreal Calder* (New Haven: Yale University Press, 2005), p. 88; p. 26: Leonora Carrington, "Down Below," *VVV*, February 1944, p. 81; p. 28: Edward James, "Introduction," in *Leonora Carrington: A Retrospective Exhibition* (New York: Center for Inter-American Relations, and Austin: University of Texas, 1976), cited in Stefan van Raay and Joanna Moorhead, *Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna* (Chichester: Pallant House Gallery, 2010), p. 118; p. 34: Wolfgang Everling, *The Divine Comedy* (Hamburg: Verlag dante-2000, 2003); p. 36: Marcel Jean, *The History of Surrealist Painting* (New York: Grove Press, 1960), p. 265, originally published by Editions du Seuil, Paris, 1959; p. 42: Oral history interview with Enrico Donati, 1968 Sept. 9, Archives of American Art, Smithsonian Institution; p. 54: Ann Temkin, Interview with Enrico Donati, January 1997. Unpublished. Interview was conducted when Temkin was curator at the Philadelphia Museum of Art; currently she is Chief Curator at the Museum of Modern Art, New York; p. 58: Jimmy Ernst, *A Not So Still Life* (New York: Pushcart Press, 1992; originally published 1984), p. 131; p. 70: Walter Schurian, *Fantastic Art* (New York and Cologne: Taschen, 2005), p. 54; p. 86: Ellen Russotto, *A Tribute to David Hare: 1917–1992,* exhibition brochure; p. 92: André Breton, "Gerome Kamrowski," 1950, in *Surrealism and Painting* (Boston: MFA Publications, 2002), p. 226; p. 94: Brook Kamin Rapaport, *Vital Forms: American Art and Design in the Atomic Age, 1940–1960* (New York: Brooklyn Museum of Art and Harry N. Abrams, 2001); p. 98: Martica Sawin, *Gerome Kamrowski* (San Francisco: Weinstein Gallery, 2005), p. 4; p. 110: Marcel Jean, *The History of Surrealist Painting* (New York: Grove Press, 1960), originally published by Editions du Seuil, Paris, 1959; p. 124: Gordon Onslow Ford, *Painting in the Instant* (New York: Harry N. Abrams, 1964), p. 18; p. 126: André Breton, "A Man at the Junction of Two Highways," 1950, in *Surrealism and Painting* (Boston: MFA Publications, 2002), p. 139; p. 137: Whitney Chadwick, "Stella Snead: The Paintings," in *Rediscovery: The Paintings of Stella Snead* (New York: CFM Gallery, 1999), p. 9; p. 144: Gordon Onslow Ford, *Yves Tanguy and Automatism* (Inverness: Bishop Pine Press, 1983).

WEINSTEIN GALLERY